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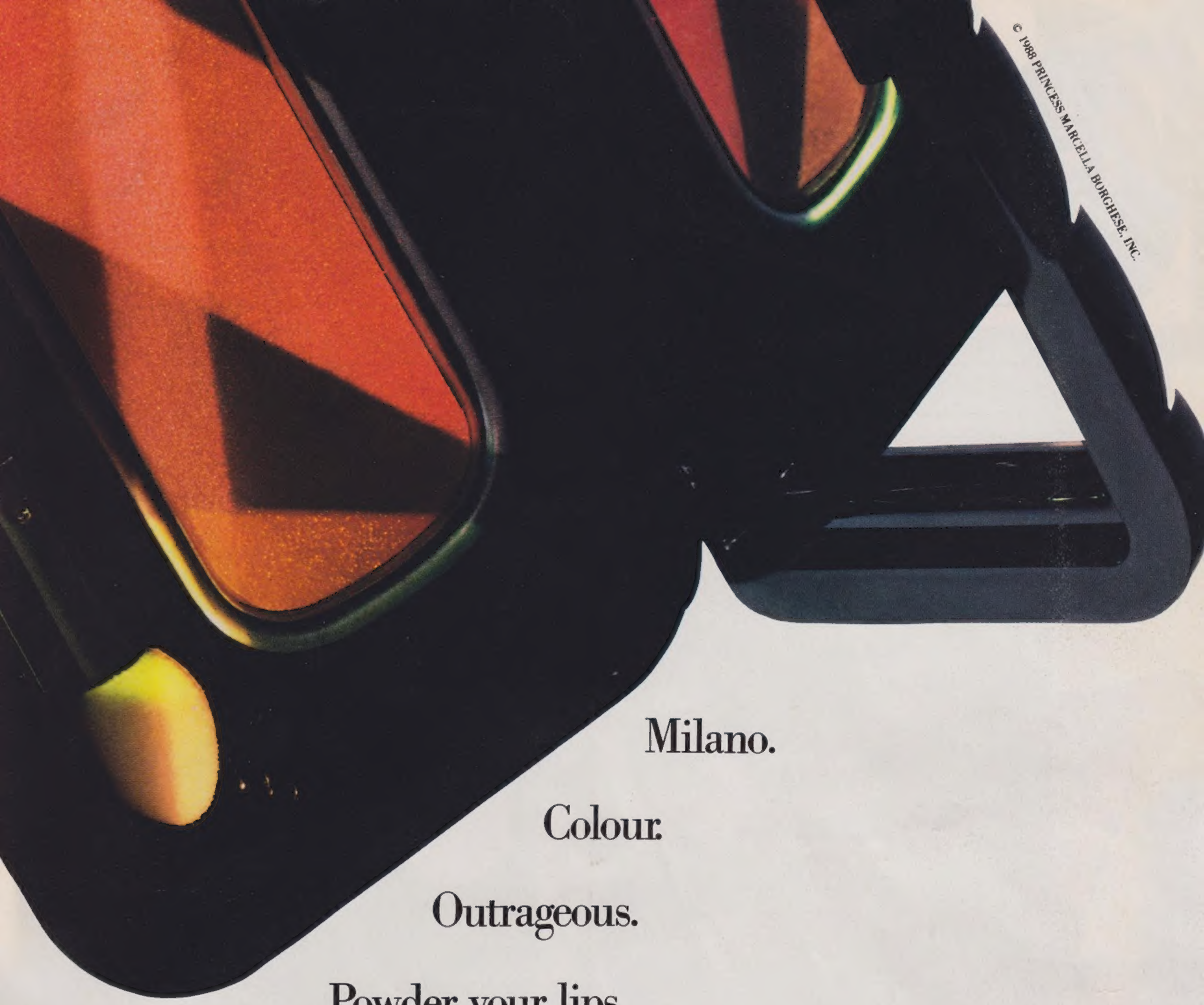

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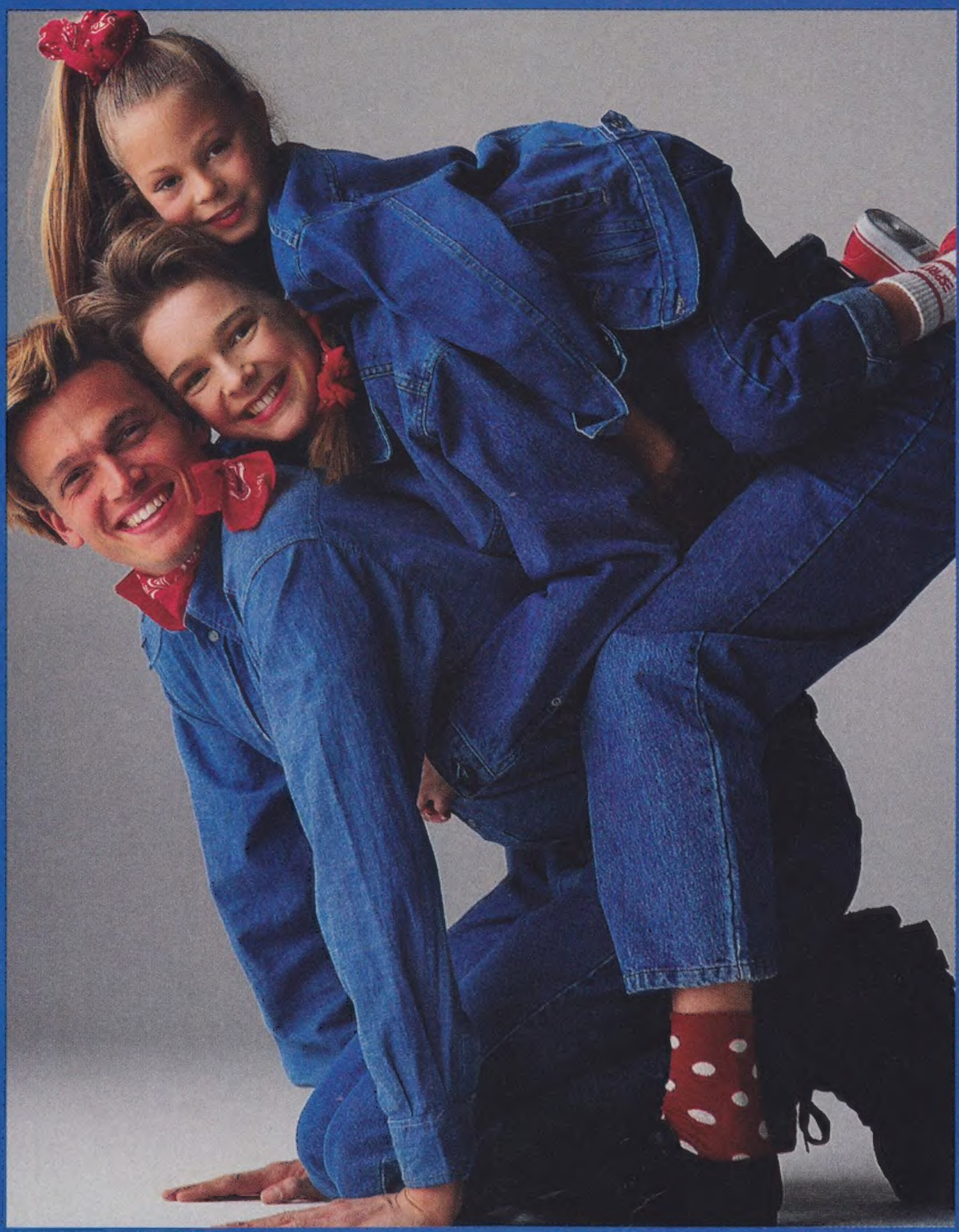

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Lord & Taylor, Fifth Avenue

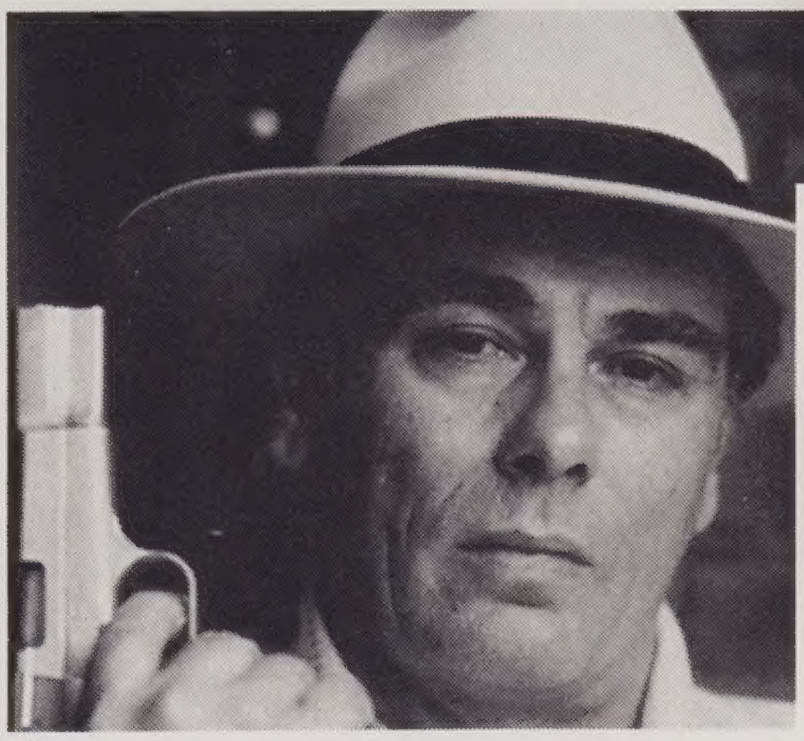
aug. '88

VOGUE

in this issue

on the move

Active-life, down-to-basics beauty systems; makeup, hair that work nonstop, page 366.



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The hottest movie of the summer, the comeback of the year. Dean Stockwell in *Married to the Mob*, page 185.

look changers

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BOULEVARD *four*

The

chemise

in reprise.

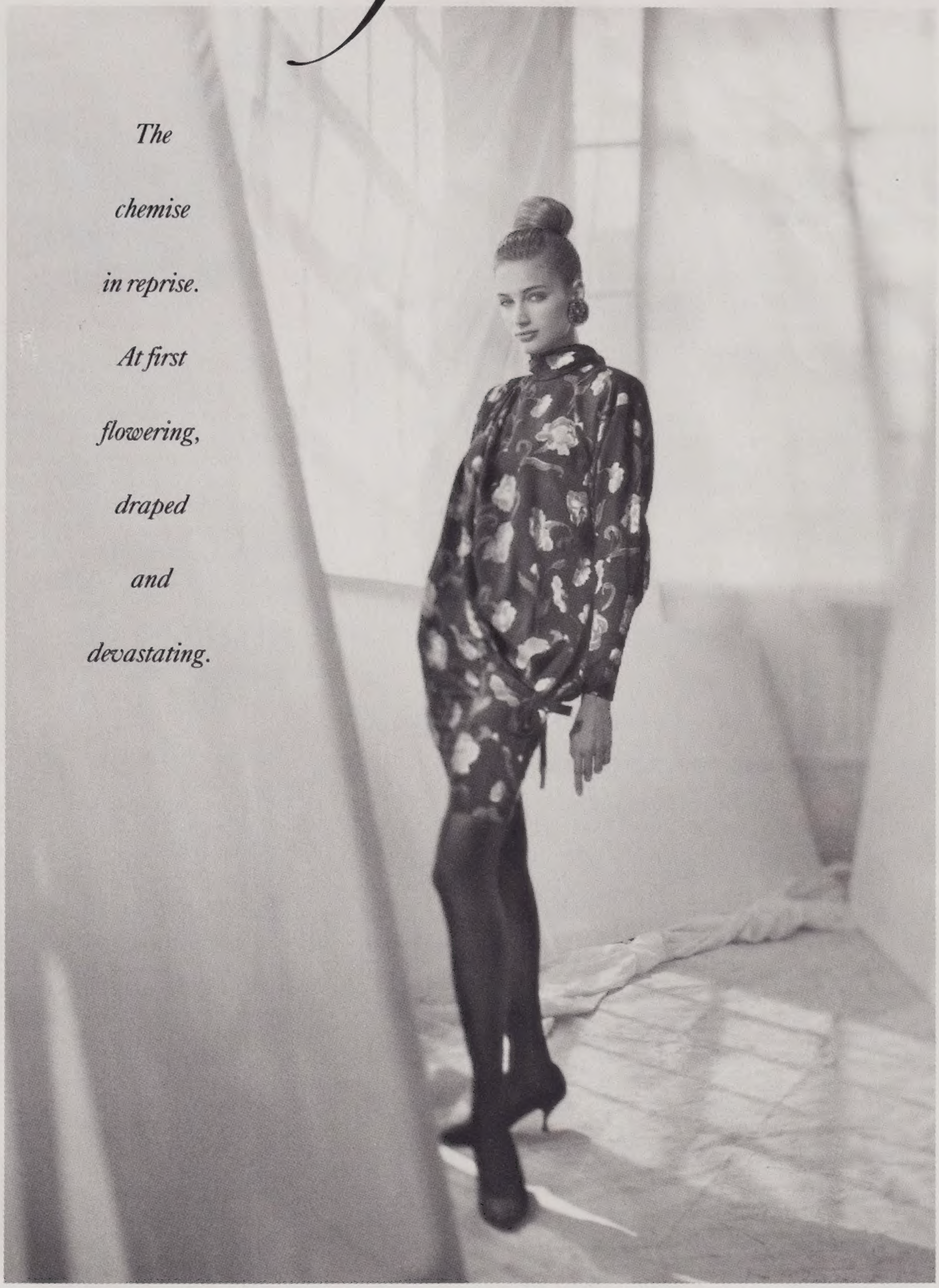
At first

flowering,

draped

and

devastating.



Emmanuel Ungaro. *From Paris, the first appearance of the new chemise. Here in tulip print silk wool challis from the Fall '88 collection. The Shop for Emmanuel Ungaro. Boulevard Four, New York.*

bloomingdale's

A STORE LIKE NO OTHER FOR A CITY LIKE NO OTHER, BLOOMIE'S OPENS THIS FALL IN CHICAGO, 900 NORTH MICHIGAN. WATCH FOR IT.

VOGUE

COVER LOOK *A different appeal, a new color "balance"—above and on our cover: brighter fashion, a deeper "neutral" makeup—on model Stephanie Seymour. The focus—cheeks, lips. Clinique's Honeyed Beige cheek buffer, Perfect Nude lip pencil, Nude Super-lipstick. Hair, Suga/Suga salon, NYC; makeup, Andrea Paoletti. Isaac Mizrahi coat and top. Perrella gloves. Photograph by Avedon. Details, last pages.*

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We both agree: what's classic is often what's cautious. But if it were rich cashmere, striped to an on-target point for fall—and already in our seasonal sights—now that *would* be uncommon. And it is! At Bonwit Teller. From Italy: Laura Biagiotti's grey/black chemise with tasseled shawl, for 6 to 14 sizes. European Sportswear

BONWIT TELLER

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Lillie Rubin

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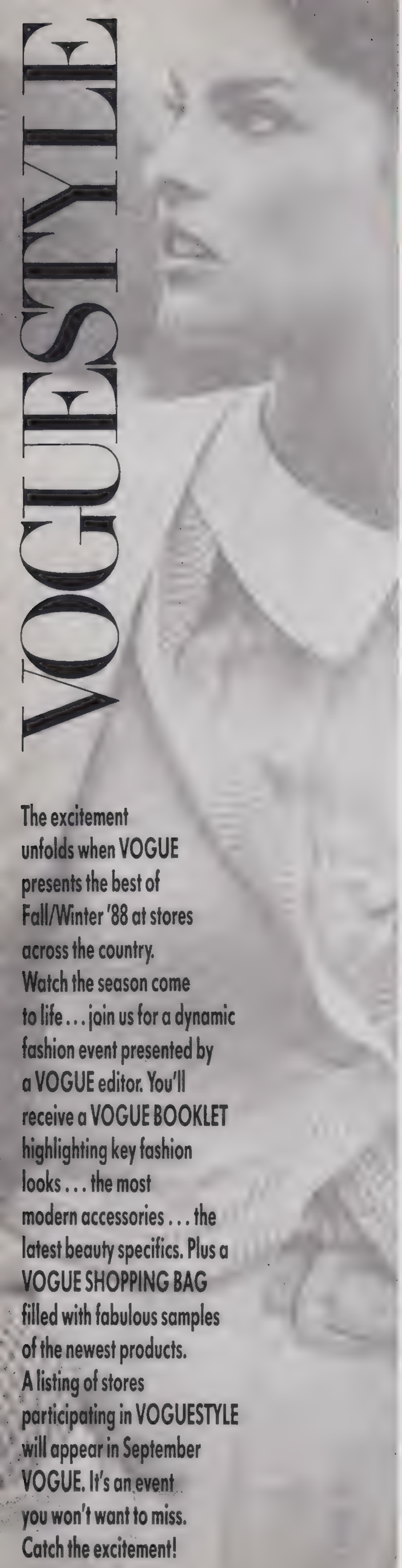
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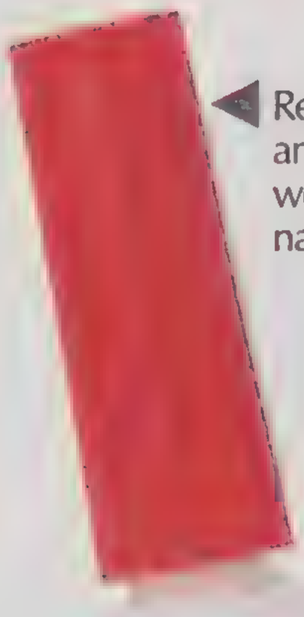

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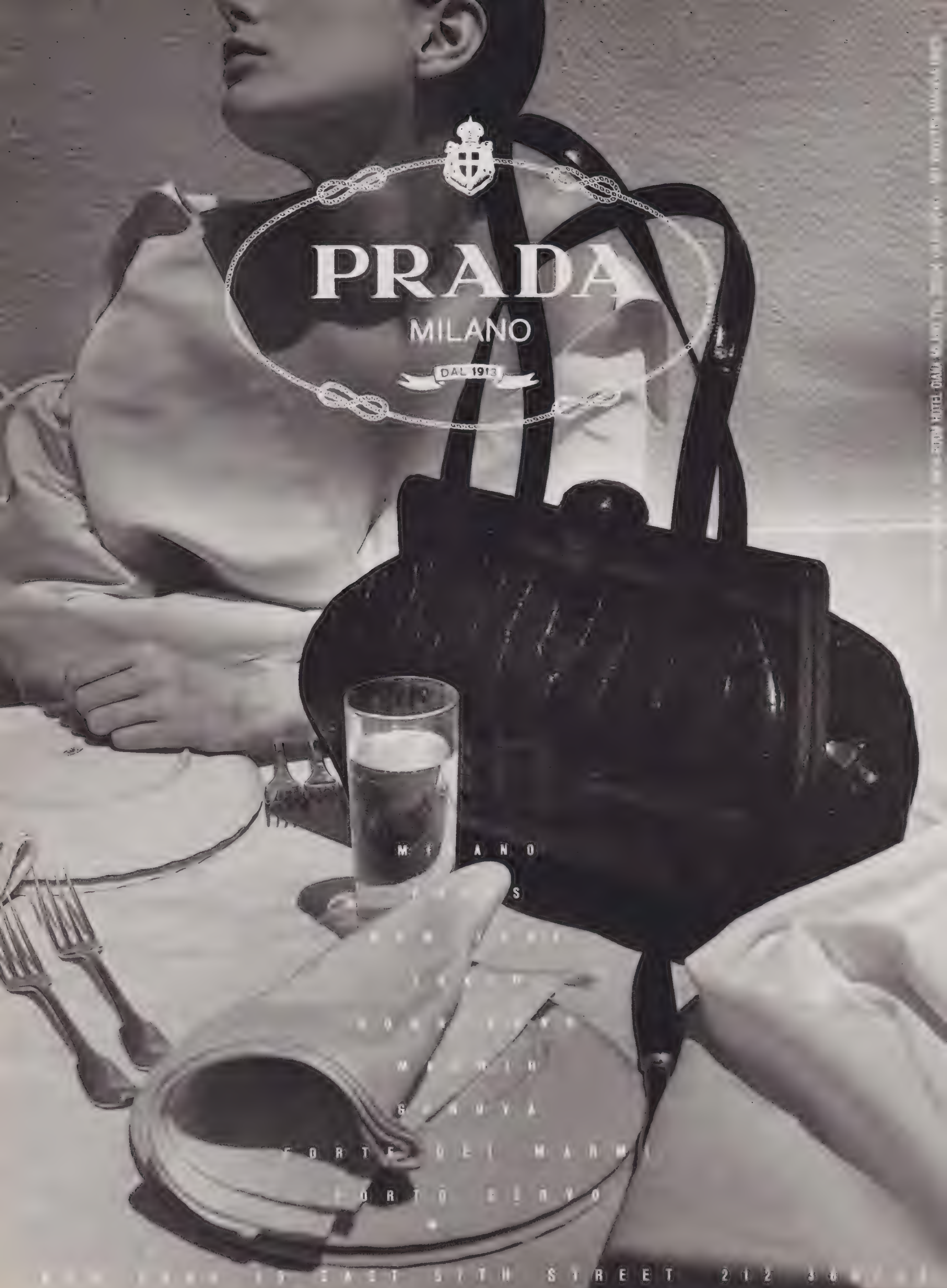
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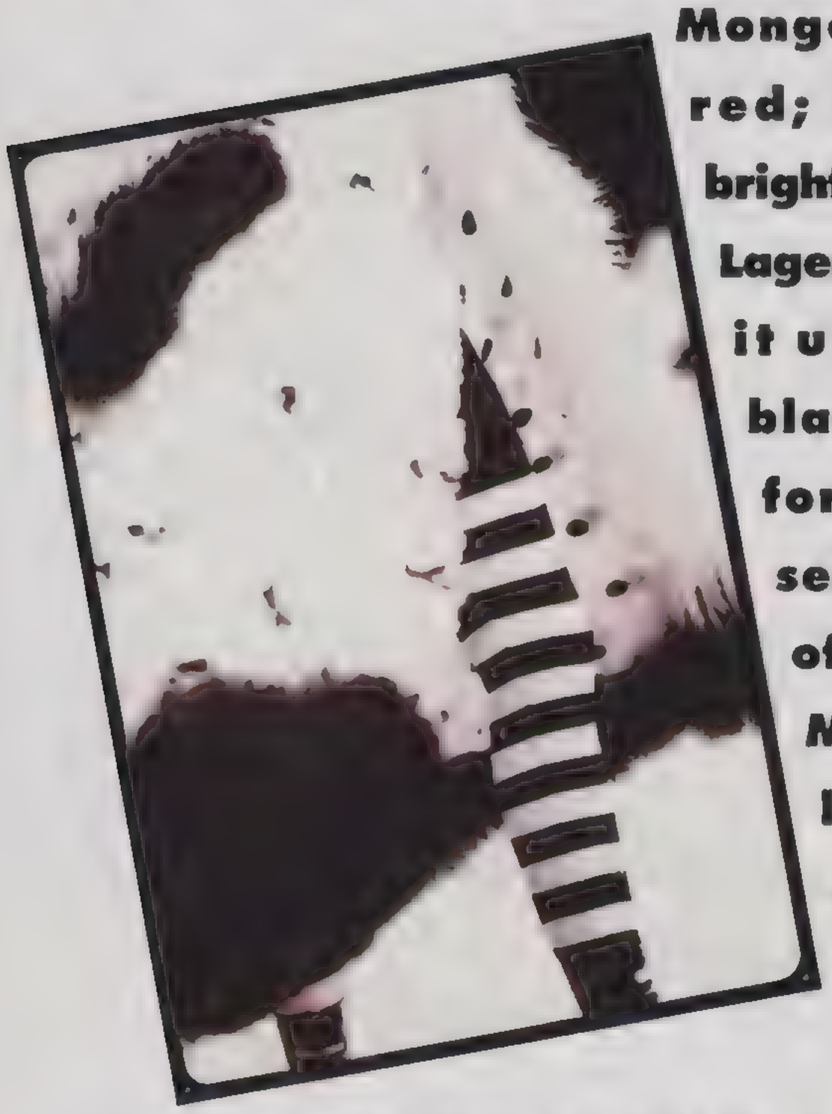
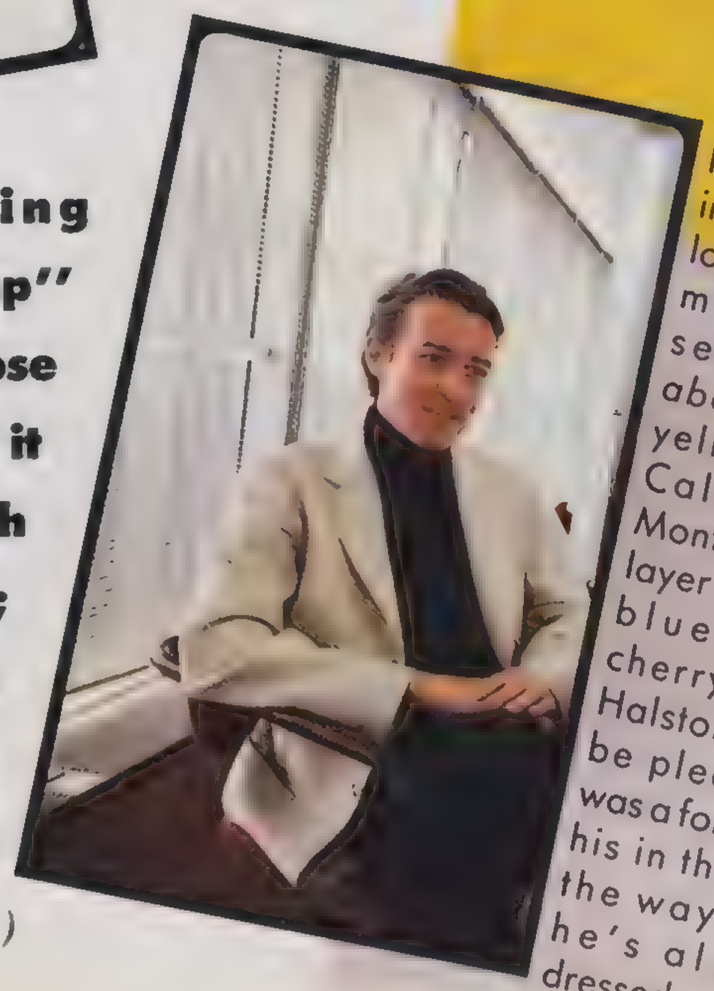
Talking fashion

People are talking about...the Mongolian invasion: not *Taras Bulba* but a horde of new woolly Mongolian lamb furs, trimming bright night coats at Geoffrey Beene; Michael Kors colors his all-Mongolians orange-red; Donna Karan brights it up in purple. Lagerfeld (*left*) plays it up in graphic black and white for drama. In a season, often, of classic furs, Mongols, at least, have some fun.



People are talking about... the new "vamp" look in lingerie. Gypsy Rose Lee would have gone for it gladly. Maribou or ostrich feathers trim bed jackets; Bob Mackie does a black ostrich robe. Underneath is silk—and it's skimpy.



People are talking about...color over black: it marks the '88 season. YSL, above, adds a yellow shawl; Calvin Klein, Montana, Ferre layer brightly a blue coat, a cherry jacket. Halston should be pleased: It was a formula of his in the '70s; the way, left, he's always dressed.

(*"Talking fashion" cont., page 71*)

GUY MARINEAU, MICHAEL EVANS/Gamma-Liaison

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Talking fashion

People are talking about. . . jumpsuits. There have never been more of them: sleek, all-of-a-piece, they're often a base for jacket dressing. By day, "jumps" turn up sparely black or charcoal, just skimming the body, everywhere from Patricia Clyne and Soprani to Geoffrey Beene; in working-woman houndstooth at Mary Ann Restivo or Ralph Lauren tweed. Mizrahi does his with soft pants legs, as a base for colorful layerings of orange, peony pink, lime green; Michael Kors, in glamour-girl pyjama shapes for evening. When the jumpsuits go close to the body, in sweatery stretch lamb's wool, Calvin Klein dubs them "cat suits": in effect, turtleneck second skins.

Modern made-to-measure

While department stores are designing more clothes, selling fashion basics as "private label," they're also, interestingly, looking into made-to-measure. Bendel's New York, this spring, served up custom-designed sweaters: cashmeres made to size and individual's specifications. The Limited's "Cassidy coats" in five styles are made up in a woman's choice of fall color, shape, fabric. On a grander scale, Barneys New York now offers up Romeo Gigli's *su misura* (made-to-measure): Made in Italy, along Gigli's soft, fluid lines, only ten of each piece are sold throughout the world. Cost of this exclusivity: about $6000–$16,000.

clothes for the fast lane: *Motorcycle chic—black jackets and leather pants—turns up this fall everywhere from Moschino to Agnès B. Bike jackets are the tough kid's school blazer—for Sandra Bernhard, Jennifer Grey, Jean-Paul Gaultier. In L.A., true bikers (Mickey Rourke, Dylan, Patty D'Arbanville) meet up on Sundays. . . . Designer Gaultier, meanwhile, is riding high with his new costume jewels—cuffs, belts—much of it, natch, of big chains.*

The business of glitz

Fashion books, invariably, seem to take a self-congratulatory style; Nicholas Coleridge's *The Fashion Conspiracy* smashes that "ode to" formula. Published in London this spring, the book casts a cool—sometimes icy—eye on today's fashion glamour, big business, and glitz. Harper & Row is publishing this fall in the U.S. —KATHLEEN MADDEN

The woman in the grey flannel suit now has a different stance. *Left*, Moschino's unserious idea: a man's flannel jacket, literally, reshaped into a strapless dress. . . . Balenciaga would be flattered: his "cocoon" is a favored shape now for coats. The twist: color (Mizrahi fuchsia, *top*; "go" green, *far left*, at Carolyne Roehm). . . .

Illustrations by ISABELLE DERVAUX

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VOGUE'S View

star turn:

the L.A. look is cool

Los Angeles has always gone its own way when it comes to style. When the weather is hot and the bodies that roam Montana and Melrose Avenues are even hotter, dressing may look casual; but that's the least of it. In a setting where appearance counts, dressing takes a Darwinian turn: survival of the most attractive, the *hippest*. The challenge? To waltz into Spago (still the beanery of choice for the power hungry) and outshine Cher. Or to be—creatively—above it.

L.A., today, is the land of Azzedine and Armani. Where no one understands the word "romantic." Where swallowing a designer look, head to toe, is *nouveau*—and naïve; the best dressing takes on a very personal twist. Joyce Heiser, former "important other" of Warren Beatty and Bruce *(Continued on page 80)*

Good looks, star style: Witness actress Amanda Pays, *right*. "L.A. style is eclectic," she says. "Beachy and black dresses." Menswear takes her almost everywhere: *here*, a thrift-shop shirt, Ralph Lauren pants.

MATTHEW ROLSTON. Details, last pages

View

Jenny Wright

(Continued) Springsteen, turns up at a party in Azzedine's proper houndstooth jacket and a microscopic skirt; white socks and sneakers are her unserious additions. Next to her: Rosanna Arquette, in Azzedine's tight bateau-neck dress, a straw hat.

L.A. menswear is chic—especially on women—but it's never all-out masculine. "In Rome or London, I wear a man's tuxedo or a man's waistcoat as a man does," says Amanda Pays, the hazel-eyed British beauty who stole more than Max Headroom's heart when she appeared in the TV series of the same name. "In L.A., I feminize it with jewelry, a great belt, a pink silk undershirt for a top."

Though *L.A. Law* heart-throb Harry Hamlin claims dressing has no career impact—"I reach for what's closest to the closet door"—he often borrows from the wardrobe department. Linda Balahoutis vows the Armani suit-filled closet of her Hollywood-producer boyfriend Jerry Bruckheimer (*Top Gun, Beverly Hills Cop*) is twice the size of hers: "It looks like a Maxfield's shop."

In a town where taut bodies and tans are as common as Visa cards, an undefined politics of dressing reigns. "The way I dress for a premiere depends on whose premiere it is," says up-and-comer actress Jenny Wright, who then refuses to define who rates—and who doesn't—a Gaultier short black tube dress with tulle *(Continued on page 82)*

On the beach: *right*, Colleen Camp (she's in Nicholas Roeg's *Track 29*, Bogdanovich's *Illegally Yours*), husband John Goldwyn. "I never worry about what's fashionable; I worry about what's good on me": here, a fuchsia turtleneck with pants....What's great on Jenny Wright, *left:* Shamask pants, a Burberry sweater. "The rule for me is comfort."

MATTHEW ROLSTON. Details, last pages

Colleen Camp, John Goldwyn

View

(Continued) skirt or a boy's tuxedo. Actress Colleen Camp (married to John Goldwyn, vice president of MGM pictures and grandson of Sam Goldwyn), says she tries to be less offhand these days about "public" appearances. "I once went for an 8:30 A.M. manicure in shorts, without makeup. I looked like something out of a horror picture. Then Sidney Lumet walked in. I learned my lesson."

Hot to shop: *Maxfield's*. In West Hollywood, where Janet Jackson or Belinda Carlisle heads for clothes. *Charles Gallay*. Carries only Azzedine in Beverly Hills—for the likes of Lisa Bonet; the store on Sunset stocks softer Romeo Gigli, too. *Madeleine Gallay*. With a shop right across from ex-husband Charles's, she's new for Chantal Thomass and Rifat Ozbek.

New status: Wearing an *antique watch*, at best a Rolex, found at Wanna Buy a Watch. *New Bulgari* is quite O.K., too. So are *Barry Kieselstein-Cord or Mexican jewelry* and *Oliver Peoples sunglasses* "clip-ons." *("View" continued, page 90)*

Top, Virginia Madsen, Peter Berg (they're both in *Heart of Dixie*). Her sweater, Ralph Lauren; Chanel jacket. ...Doctor, lawyer: *Left, L.A. Law* star Harry Hamlin, wife (TV *HeartBeat* physician) Laura Johnson—in Ralph Lauren tank, Zoran trousers....In Ralph Lauren shirt, *center:* Jennifer Tilly—fast, funny (on TV's *It's Garry Shandling's Show*, in *Rented Lips*).

MATTHEW ROLSTON. Details, last pages

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View

hats off

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Philippe Model

Paris hatter-of-choice, often, of Gaultier, Montana, and Martine Sitbon, Philippe Model has been turning (and topping) heads since 1976: adding a charming edge to designers' shows, to fashion fans at his Right Bank boutique, to private clients like Catherine Deneuve and Caroline of Monaco. "A hat is the most powerful thing a woman can wear," Model says. "It's human theater." "Theater" does not mean fun and games; Model concerns himself mostly with scale and shape. "It isn't easy to find the perfect hat, but it is possible. You must simply try them on." *("View" continued on page 102)*

***Right*, Philippe Model: his chignon-catcher, *above*; mad-hatter, *left*. "For fall, a normal hat is big; a big hat is huge; a huge one is enormous."**

NEIL KIRK. PASCAL CHEVALLIER. Hair, Franco Della Casa for Harlow; makeup, Marie-Laure Gryson for Lawrence Boue and Corinna Schack. Details, last pages.

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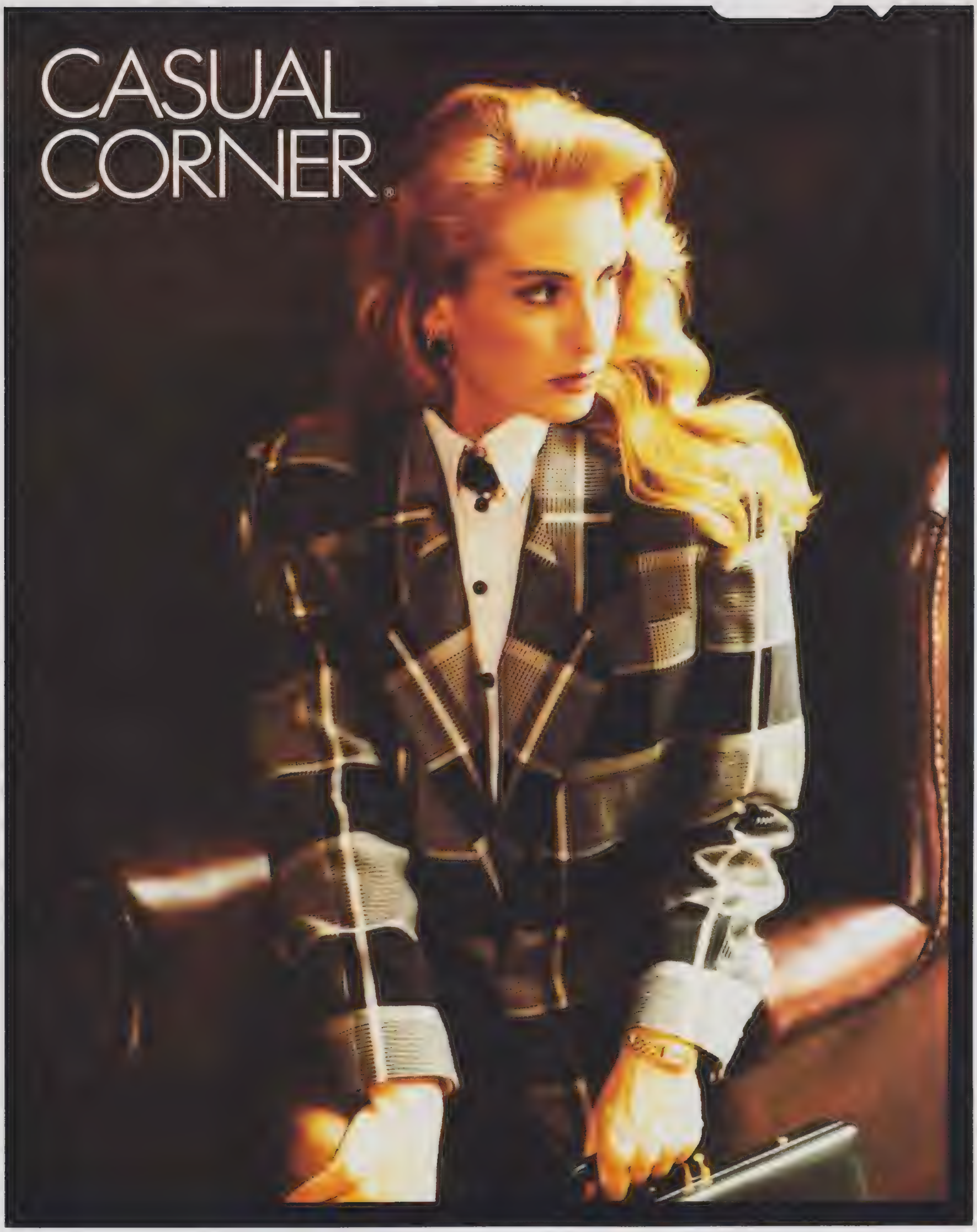

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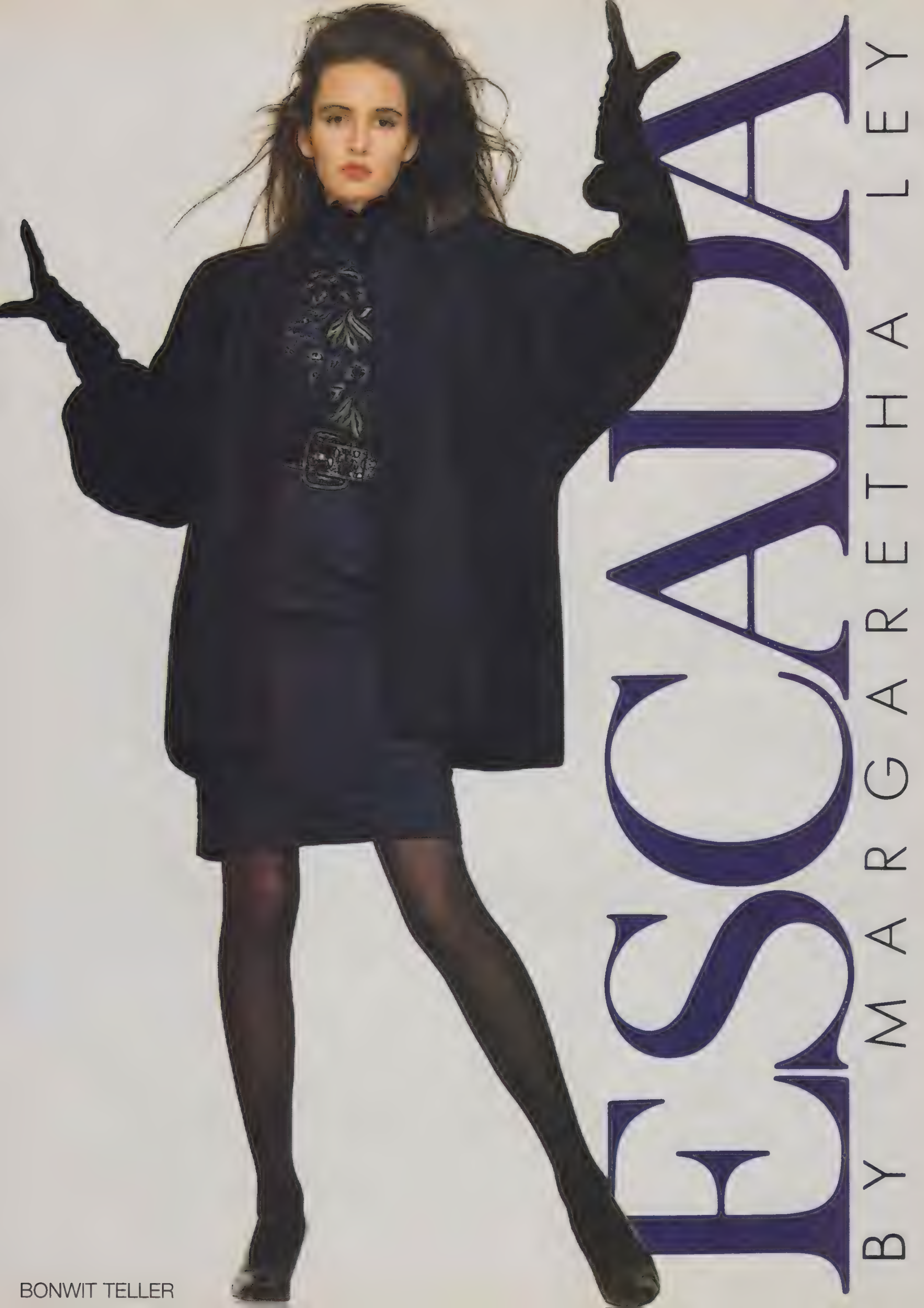
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View

dear Mr. Gable

GUY MARINEAU, PIERRE SCHERMAN, Phototeque

From the classic 'fifties dressing of Clark Gable, 'eighties ease. Coat, *top*, Giorgio Armani; Ralph Lauren shirt-and-pants style, *left*.

A favored look for fall? American sportswear: "sports" of noticeable quality and substance, of Republican cloth coats and 'fifties menswear. The switch, now: designers, here and abroad, are taking some of the best Clark Gable/Bill Holden clothes and turning them out for women.

The well-defined way with casual dressing starts with a shirt buttoned to the top, adds a cardigan sweater, soft trousers, and a big, slouchy coat. Colors go, wildly, all the way from khaki and earth to tan; fabrics, consistently, are get-the-business-done gabardines and wool flannels. To finish the look, there are cordovan or saddle-tan loafers and pigskin gloves. It's a distinctly American look: forthright and comfortable.

Going on from there, the new women's versions: Chanel dresses it with signature gold chains; Claude Montana zips up the look with a sweater top; Ralph Lauren refines it into modern, pared-down sweater-and-pants dressing. Even Jean-Paul Gaultier goes traditional—to soft camel pants and jacket. Giorgio Armani plays it up with a newsboy's cap. In the New Age 'eighties, it seems, part of the charm is the option of something familiar and beloved: turning back to well-done classics.

(*"View" continued on page 108*)

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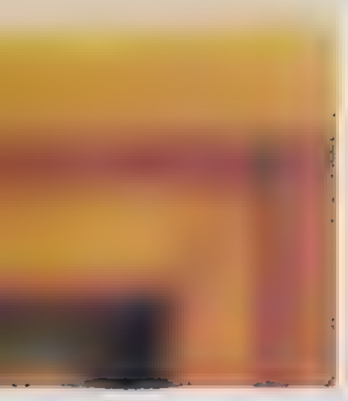

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—designer Adrienne Vittadini

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—Kathy Deane, president, Warehouse clothing stores

By day, by 8:00 A.M., they're dressing for others—for a job, for an accepted image; at night, when the front door closes, working women dress for themselves. Or, sometimes, for one important "other": a private "other," not a public appearance. After a nonstop day, the only real clothes requirement is ease. The pleasure, for many women, comes in the chance to show their individuality.

"When I'm at home, I'm relaxed; I'm also sitting in a different way," says Mary-Jean Eastman, partner at Perkins Geddis Eastman Architects. "I'm curled up, sitting on my feet, reading, opening mail. I don't have the same stance I do at the office; my clothes have to move with me." The result: Eastman exchanges her daytime Saint Laurent or Chanel suits for ankle-length skirts and sweaters, heels for flat shoes.

What comfort means for many women is a paring-down of pieces—removing jewelry, literally letting down their hair. Confining ties, belts, and buckles are the first to go: "I can't stand fussing with buttons and snaps; I want things elegant and simple," says Nancy Brinker, founder and chairman of the Susan G. Komen Foundation in Dallas to aid research on breast cancer. At home, at the end of the day, Brinker switches from her proper daytime suit into Valentino pants, an easy pullover, and cardigan sweater. Kathy Deane, president of Warehouse clothing shops, reaches for pieces that are "more festive," that can be

(Continued on page 114)

CHARLES FORD. Hair and makeup, Grey Zisser for Bumble & Bumble, NYC

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View

"At the office, I have to dress like an executive. At home, I'm a wife and a cook; I can go for something softer."

—New York City architect Mary-Jean Eastman

(Continued) "mixed up" with the sort of accessories that would clutter her life at work. An antique Japanese kimono over a black stretch top and satin pants are one "dressed" version. Simple knits and jumpsuits are clear favorites. "When I go home, it's important to be relaxed," says Adrienne Vittadini. "More times than not, you'll find me sitting on the floor, entertaining guests. What could be more comfortable than knits?"

"I deal with so many different people and items putting an ad together," says Dorothy Koda, president of NYC's Koda Design Associates. "When I come home, I want the least complicated situation. In a Geoffrey Beene jumpsuit, I'm set for reading a book or going out to a last-minute movie."

For women who juggle cooking, children, pets, after-office clothes cannot be precious. "When I get home, I'm running around, picking up toys, sitting on the floor, and playing with two toddlers," says Eleanor Bierbower, chief credit officer of Palmer National Bank, Washington, DC. "I'm not sitting in a chair having cocktails." Her best solution: a pair of wool pants and a matching turtleneck—plus some flat shoes for tracking toddlers.

The best after-office clothes have a psychologically soothing effect. "My work and private life are separate," says Lucy Holland, development manager for corporate relations, NYC's Museum of Modern Art. She emphasizes the point by keeping her "work" heels in a bag at the office. "The shoes I wear at home are different; life is easier, looser—and my clothes reflect that": often, a knit Norma Kamali short skirt and cardigan jacket.

"My office is in my head all the time," says Karen Anderegg, president of Clinique; but switching gears—from suit to Agnès B. jumpsuit—at least changes her outlook. "If I have a free evening, I go through my 'In' box and read copy. Home may not be an inner change of pace. But at least the outside change is helpful." *("View" continued on page 120)*

CHARLES FORD. Hair and makeup, Grey Zisser for Bumble & Bumble, NYC

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View

here come the kids!

Bangs and braids, bowed blouses and jumpers: fall's runways are crowded with an assortment of cocky schoolkids. Fortunately, all are played by the season's designers for charm and a bit of humor: a grown woman's whimsical way of hamming-it-up, dressing on a weekend.

Some kids come tough: at Italy's Dolce e Gabanna, they're turned out in vests, trousers, and newsboys' caps; Armani goes for the same sort of cap in camel.

Jean-Paul Gaultier falls for blazers, braids, and gloves; London's Workers for Freedom, for waisted jumpers and flounced-neck white blouses. Convent-girl jumpers and demure shirts turn up at Sybilla; Chanel layers school blazer, sweater, and tie, then tops all with a stickpin, a muffler, and a lapel-blooming flower.

Says Geoffrey Beene, who's long had a fondness for jumpers—jumpers that are black, spare, and in wool jersey, or even sleeker and fashioned as jumpsuits, "Jumpers are more class than classroom, depending on cut and fabrication; more 'Evita' than 'Lolita.' What makes the difference is what's put underneath." For fall, Beene might go with a white stretch charmeuse or lamé T-shirt: modern, pared-down pieces that are made for grown-up day or night, never a classroom.—"View" contributed by LESLEY JANE NONKIN and PAUL SINCLAIRE

Kid chic: *above left*, the basic stance at Milan's Dolce e Gabanna; *above*, the perfect schoolgirl braids and jacket, from Jean-Paul Gaultier.

GUY MARINEAU, ROXANNE LOWIT

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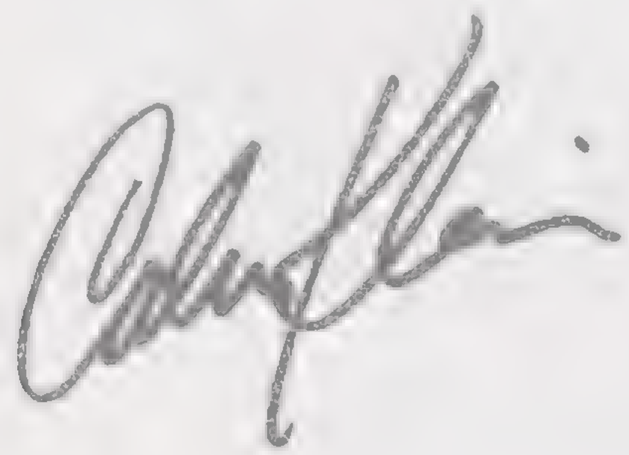

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VOGUE

Beauty changes...

Beauty's changed: in the multi-billion-dollar business, as many mergers as makeups; even in vocabulary—"good looks," today, are more to the point. The point is, on these pages: news—for hair, shorter cuts, care-full color; in food, lower calories "to go"; plus thumb-size makeups for on-the-go lives. The best proof of changes: The new photographic model—bigger, brainier, "natural." And naturally independent. Peter Lindbergh's photo essay starts it all off, next page: the six young women who are redefining the face and shape of beauty, now....

Hair by John Sahag, John Sahag salon, NYC; makeup by Kevyn Aucoin
Details, last pages

Beauty

Estelle, Evangelista, Karen Alexander, Rachel Williams, Tatjana, Christy Turlington: Those are the names; better known are the bodies and the faces. Each woman, in her own right, is a superstar: a model of this moment, the sort who routinely lands sleek magazine covers and plump cosmetics contracts. Who nets considerably more, on a daily basis, than today's brain surgeon. Ten years ago, if they'd the looks they do now, few of them would have snagged modeling assignments.

Beauty changes: in its packaging, its presentation, in others' perceptions of it. Ten years ago—even five—were the heydays of quite-perfect American blonds: Karen Graham, Kelly Emberg, Kim Alexis. They came blue-eyed, hazel-eyed, with a healthy stance...and a small-boned body. They were ideal canvases to paint upon, perfect "hangers" for clothes. Hangers without curves—and, thus, nothing to interrupt the clean lines of clothes' design.

Today, the "perfect" beauty has gone the way of the overstuffed paintbox. Rachel Williams stands 6'2"; Estelle's and Tatjana's bodies are, for models, untraditionally curvy; Linda Evangelista's nose is far from button-like. Their looks are individualistic, strong, memorable. Photographers shoot them in motion ...not as mannequins face-front before white no-seam paper. Their looks are "ideal" in some ways but rarely idealized. It's not hard to believe they lead—like women everywhere—more-than-busy lives. A diversity of lives.

Diversity—of lives and looks—is *(Continued on page 134)*

Six women: strongly individual, attractive, *alive*. They're the year's top models, signals of a changing 'eighties beauty. *From left:* Estelle Lefebure, Karen Alexander, Rachel Williams, Linda Evangelista, Tatjana Patitz, Christy Turlington. Hair, these four pages, by Julien d'Is, Paris; makeup, Stephane Marais. Details, last pages.

PETER LINDBERGH

another kind of beauty...

Beauty

another kind of beauty...

(*Continued from page 132*)

changing not just popular images of women; it's changing beauty products (if not the hours of the stores that stock them). Two of the biggest names in beauty—Gale Hayman Boutique and Guerlain by Mail—are both mail-order setups for women with little time or inclination to go mall-strolling. New multi-use products are big—blush and eye-bronzer combined in one powder, for example; so are extended-wear shadows; all-day lip colors; simpler, less time-taking skin regimes. Intelligent Skincare's new care line has been developed by a group of women...with some subtle differences: among them, moisturizers in three weights (rich weight, midweight, lightweight) to use depending on skin need, season, travel.

Diversity means two newsmaking new cosmetics collections: Naomi Sims's care/color products for black women...and Gazelle: Patricia French's new line for "women of color"—inspired, in part, by a recognition of the nine million Hispanic women now in the U.S. At the same time, at Clinique, "ivory" makeup base and powder are, surprisingly, top-sellers ...and have generated even-lighter-color siblings. Women, it seems, are at last accepting pale skin as something more than unhealthy-appearing skin. In fact, for some, it's a sign of self-caring.

"Healthier," today, becomes nearly synonymous with "attractive." The prevailing look of fall makeup is rosy lips, rosier cheeks, barely browned eyes: the look of less artifice, from generally fewer products. Hair comes shorter, swingier, visibly "healthy." According to a modeling agency scout, healthy skin is the (*Continued on page 140)*

Linda Evan

Rachel Williams

Christy Turlington

PETER LINDBERGH

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Beauty

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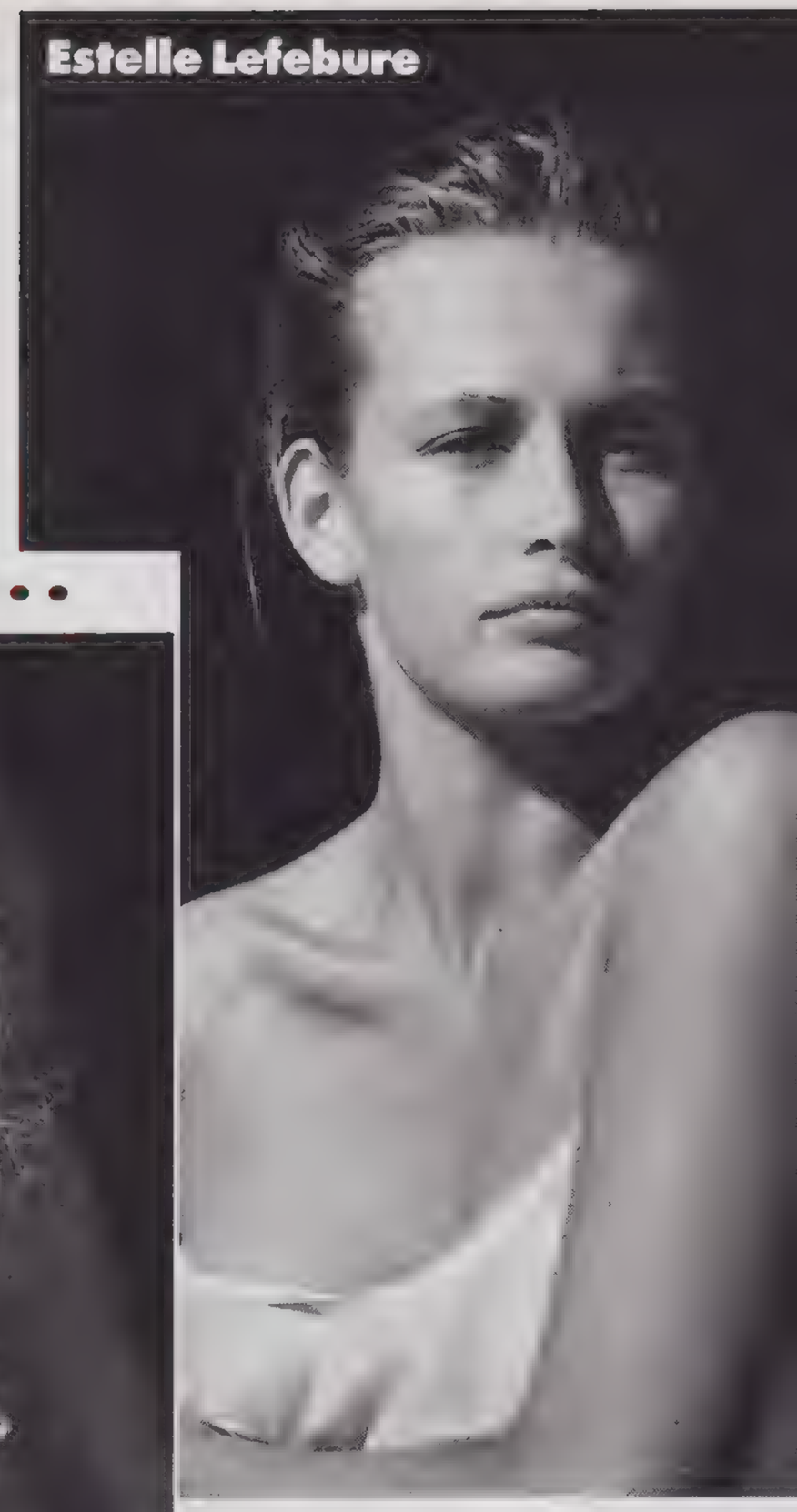

(*Continued from page 134*)
first requirement, today, for signing on a new beauty. Americans spent $400 million on sun care last year; sales of skin-care items increased 10 percent. Cosmetics sales (at $5 billion) stayed about the same as the last two years. Conclusion: women are searching for more care—not cosmetic—products.

What does this have to do with changing notions about beauty? Quite a lot. About a beauty that's less tortured, less tortuous, that allows a Jane Fonda at fifty to be the toughest exercise teacher around...or a post-forty, very pregnant Glenn Close to present an Oscar, wearing a strapless black Armani. Those are the realities—and diversities—of women's looks, talents, and lives. The look of beauty.

(*"Beauty" continued on page 146*)

PETER LINDBERGH

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better blonding

The "blonder" the better? Not always so. In general, the trend is toward a much warmer "yellow," less bleaching.

What works best? At John Sahag salon, NYC, 85 percent of all blonding is done by painting on pigment around forehead, on larger chunks of hair, rather than by "lifting" with bleach.

Scott Cole, Atlanta salon owner and creative director of Framesi Color, "quilts" color in overlapping shapes for "more subtlety." At Nubest & Co. in Manhasset, NY, colorist Leland Hirsch concentrates blonding at ends, shading to naturally darker roots.

Among blond shades, "peachy gold" is a favorite at Sahag; Cole prefers "caramels." Systema's new Coloré Washes replicate the creamy "Hollywood" blonds of the 'forties.

To get the last "blast" of summer-sun highlights: Constance Hartnett of Kenneth, NYC, suggests a one-to-four mixture of commercial (3 percent) hydrogen peroxide with any shampoo. "Shampoo in once a week," says Hartnett. "With sun, the treatment highlights and conditions hair, too."

hair color fixes

More and more women, report stylists around the country, have incorporated haircoloring into their regular care/styling regimes. Unfortunately, they also say, repeated color treatments can set off problems: color that's just a little "off," hair damage, less-than-perfect condition. Add to that a growing trend for perming. "Caution" is the byword according to NYC color expert/salon owner Louis Licari. His tips for safest results:

- Have permanent (single-process) color a week *before* a permanent wave. "Perming solutions can lighten hair; consider using a richer shade than otherwise."
- No-peroxide, semipermanent color and highlights are best done one week *after* a perm. "Not only does this assure color-true results, but the conditioners in coloring formulas can also loosen a perm curl if applied too soon."
- For maximum safety, optimum results, consider highlighting hair's surface layers only, then perming underneath—at roots—for volume.
- Finally, to "erase" bad color/overcoloring, Licari recommends a hot-oil or cream treatment. This loosens unwanted color, allowing haircolor to be "rebuilt" correctly.

("Beauty" continued on page 152)

PATRICK DEMARCHELIER. Hair by Didier Malige for Jean Louis David. Makeup by Bobbi Brown for Oribe at Parachute. Details, last pages.

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Beauty

hair: new swing

An above-the-chin length, *left*—as short as hair gets this season. The extra edge: subtle layering for softness, movement.

Stylists at fall runway shows and top salons are using hair length as the jumping-off point for styling. A frequent option: a shorter cut—ranging from just above the shoulders to above the chin—tapered for a more relaxed style.

Where it all starts: with a blunt cut; *here*, updated by stylist John Sahag, with layering to create movement, tapered ends for volume. Instead of gel: a side part provides "finish," softness.

Contrary to severe, boyish cuts of past "short hair" seasons, stylists now find ways to give shorter hair more feminine appeal. Didier Malige from Jean Louis David, who styled the hair at Calvin Klein's fall show, pulls hair back from the face into a neat chignon to offset a scarf or turned-up collar. Roger Thompson of Barneys New York sweeps longish bangs toward the face.

Although younger women can get away with longer hair, for most women, adds Sahag, "A shorter length is the essence of modern attractiveness—it can be pulled together quickly, always look neat, polished, never contrived." *("Beauty" continued on page 156)*

WAYNE MASER. Makeup, François Nars. Details, last pages

"It had been staring at me from the window for, I don't know, a month I guess. Every day, walking to and from work, I'd see it. And every time I'd think to myself, 'Oh, someday. Someday when I've really got something to celebrate.' And then, yesterday, I finally realized… I realized that this gold necklace was something to celebrate, all by itself. I think it's that beautiful. The way it looks around my neck is just that perfect. And really, how often do you get to feel that way?"

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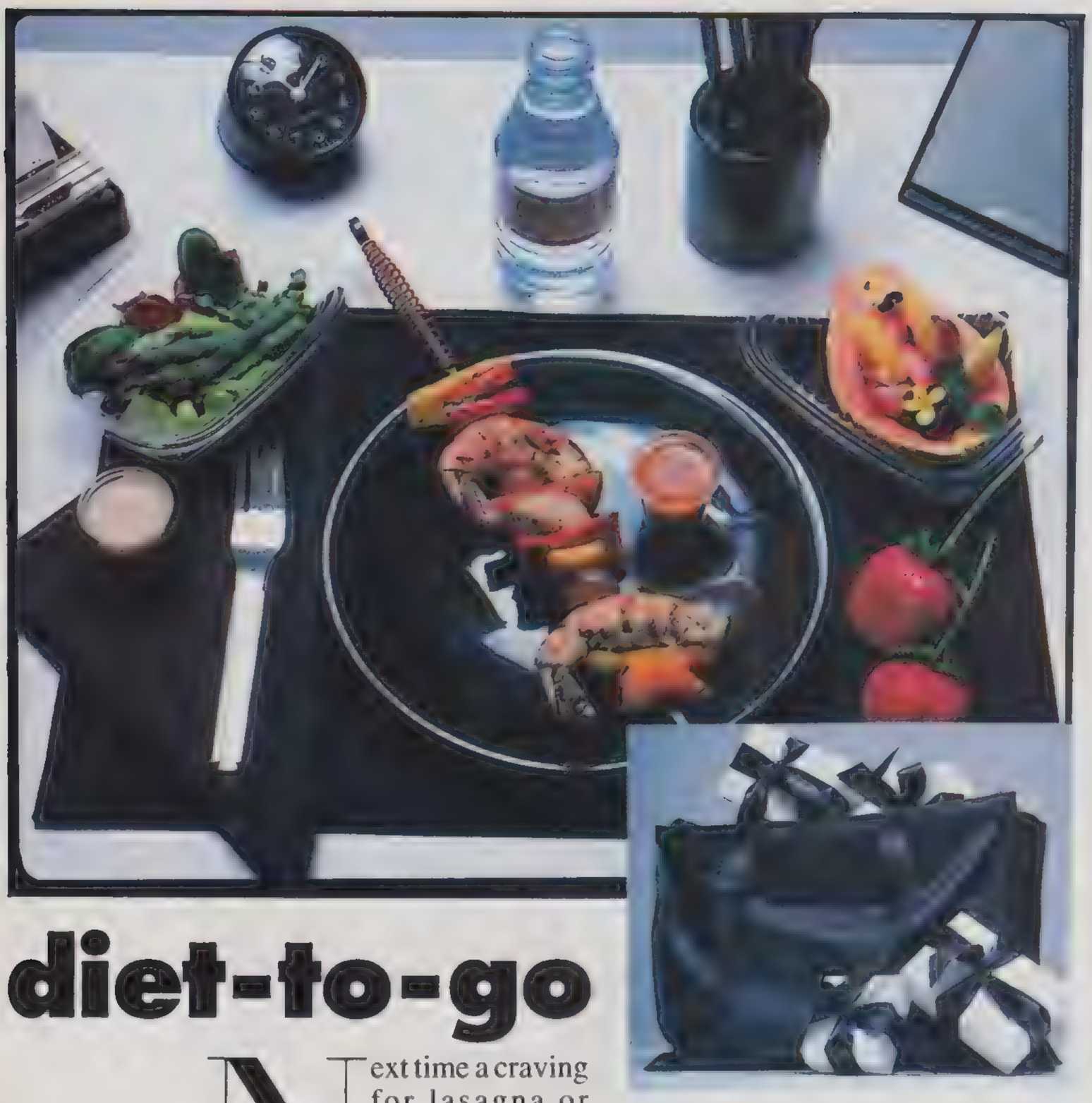

diet-to-go

Next time a craving for lasagna or chocolate hits, try one of the latest restaurants or catering options offering low-cal foods. Beyond less fat, the secret to this new diet food's success: variety and ample portions. At NYC's Sweet Victory Cafe, food is prepared without frying or use of butter; dishes range from primavera pizza (110 calories a slice) to chocolate mud pie (150 calories).

"People are becoming more sophisticated about food choices," says Ann Wright, who started her NYC catering company ten years ago. "Even women who aren't dieting want lighter fare." Which is why Wright, daughter of 'fifties dinnerware/product designer Russel Wright, and partner Freya Clibansky now offer Deliteful Foods: luxe, 500-calorie meals (e.g., *above*). Not only do they deliver, *inset*, but they'll customize meals to meet special needs (212/228-4148).

spa take-out While spas are terrific places to learn new diet/exercise habits, all that advice means little if a woman doesn't stick with her program back home. Can't get to the Canyon Ranch? You can work out with the spa's fitness director via video (602/749-9000). Doral Saturnia-goers can dial up the staff who answer queries by phone (800/331-7768). Other spas offer mail-order catalogues (La Costa's includes exercise gear, 800/522-6782). *("Beauty" continued on page 160)*

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Beauty

"rolls-royce" post-op

Luxe recovery after cosmetic surgery is a notion that's caught on, spawning services designed to combine the best features of private clinics with grand-hotel amenities. Some plans include twenty-four-hour medical service—physicians-on-call, pharmacists, paramedics—chauffeured limousines to and from hospitals, doctors' offices. Plus, twenty-four-hour room service in posh suites, pools, spas, gourmet restaurants, spa or physician cuisine. Always part of the package is: total privacy, the anonymity a patient/guest prefers. One small hotel that does this—Le Petit Ermitage, 9291 Burton Way, Beverly Hills, California—has a private underground entrance linking it to its parent L'Ermitage Hotel. . . .Still, most important: the doctor's qualifications. As doctors vie for patients in the lucrative world of cosmetic surgery, it seems almost anything goes now, including advertising "great" results. Don't be taken in by amenities—or by promises.

more is less

As women are paring down—opting for "essential only" cosmetics; turning to softer, often-investment clothes "classics"—so too are ideas about scent being rethought. One trend now: toward lighter, more "feminine" fragrances. The feeling in the air: that "more" is "too much."

This move away from overpowering, highly effusive perfumes is a philosophy long held by French women and French perfumers. One of its most consistent advocates: Robert Ricci, eighty-three-year-old head of the House of Ricci. Responsible for all the Ricci scents—including the classic L'Air du Temps—he says, "Fragrance should project a woman's personality, not hide it." His latest inspiration: Nina, named for his couturière mother and described by Ricci as "subtly seductive, intended not to surprise or astonish but to give pleasure."

Part of the unique appeal of Nina (this month, at Nordstrom's): its Lalique bottle (a signature of all Ricci scents); its complex formulation of 102 ingredients; the idea that scent, in general, should not be applied in one hit but be sporadically reapplied during the day. "To put on fragrance should be part of its enjoyment," says Ricci. In essence, nuance, not overkill.

editors' choices

Which beauty products/services truly stand out, outperform, are classics-to-come or favorites that never die? Here, and in months to come, top choices of Vogue editors. . . **Best new night cream:** *By far, Neutrogena Night Cream. Positioned as a nighttime formula, it actually feels as light as a day cream. . .not "tacky" or heavy like many traditional night moisturizers. . .absorbed quickly by skin, no "pillow residue." . . .* **Top rediscovery:** *Getting "reclocked" by Erno Laszlo Institute. Their personalized rituals of skin-care products (named by hours of the day) now seem much simpler, more straightforward, more "serviceable" . . .in effect, they make more sense than many remember. . . .* **Favorite body treatment:** *Alpha Keri Moisturizing Spray Mist. Applied to still-damp skin after a bath or shower, it feels lighter than lotion, leaves skin soft, clothes unmarked. "I order it by the case-load!" says one editor.* *("Beauty" continued, page 168)*

PATRICK DEMARCHELIER. Hair by Didier Malige for Jean Louis David; makeup by Bobbi Brown for Oribe at Parachute. Details, last pages

Discover what every store window
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Missing will be the inaugural pieces from our two newest collections: Design Studio Exclusively Spiegel and Vibes Rhythm & Fashion. Plus the latest offerings from Together!. You won't find them in stores anywhere. All, in fact, can be found only in the pages of our catalogs. To window shoppers everywhere, we offer our sincerest apologies.

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Left window: Oversized mock-turtleneck with skirt (**$60.00**). Multi-colored dress (**$46.00**). **Right window:** Short, ribbed sweater dress (**$64.00**). Large white rose. White cotton shirt (**$30.00**). Pleated cotton twill pant (**$38.00**). Long lightweight coat (**$58.00**).

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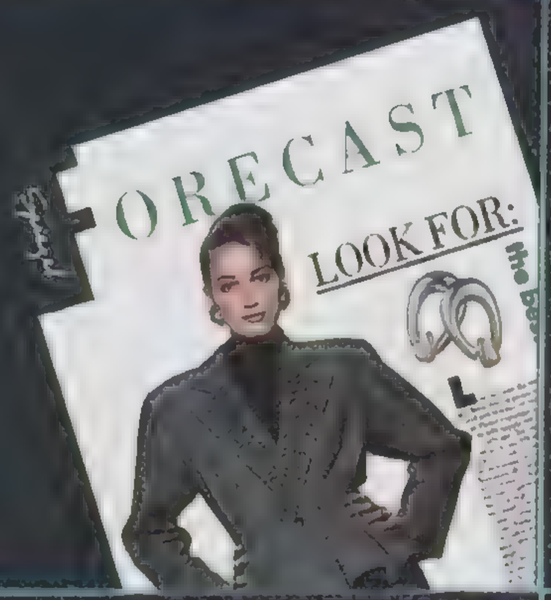

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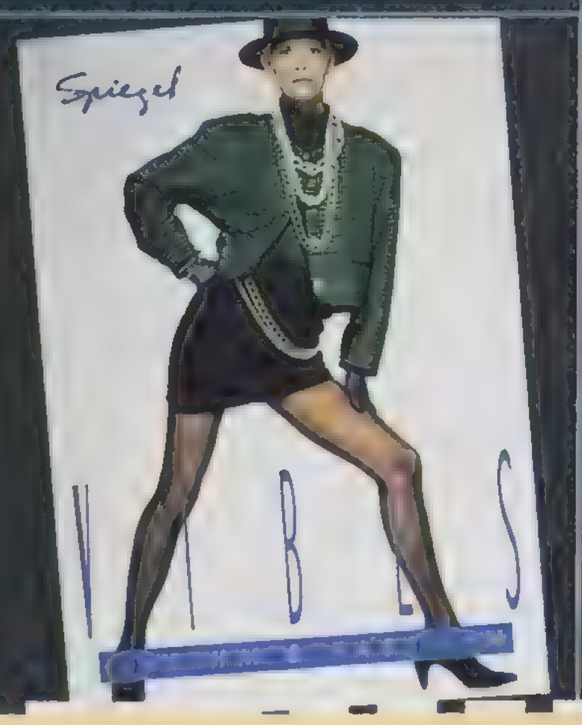

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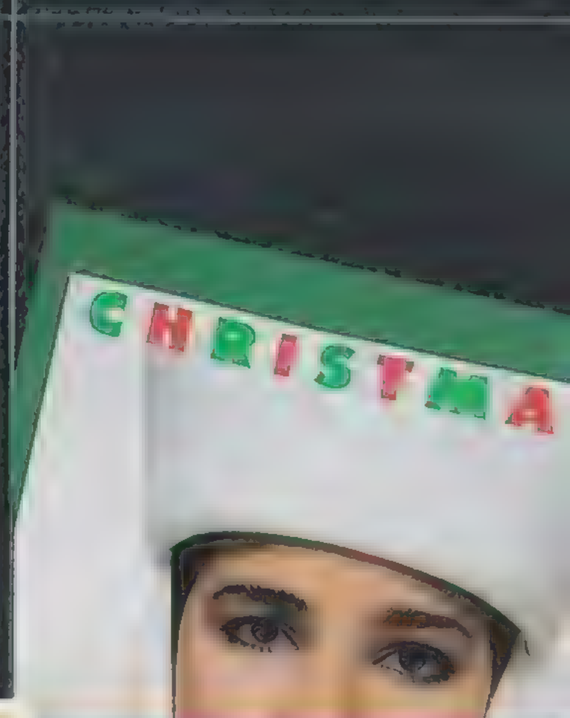

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Beauty behind the scene

BY DOROTHY SCHEFER AND SHIRLEY LORD

The best restaurateurs treat fragrance with caution, knowing humans' sense of smell is at least a thousand times more sensitive than sense of taste. "Sitting next to somebody wearing a strong perfume can annihilate the taste of anything, let alone a subtle sauce," says Warner LeRoy of New York City's Maxwell's Plum and Tavern on the Green. "It's the reason I never use lilies on tables—they're too strong a scent—and why my wife Kay would never dream of wearing her favorite perfume, Joy [by Jean Patou], to work." It's also the reason Warner has started his own perfume company—Central Park Smell—which focuses on fragrances that complement rather than crush taste buds. . . . Says Glenn Bernbaum, of New York's Mortimer's: "Don't sit near a boxwood tree or hedge when you eat. Their aromas don't work with food." A restaurant perfectionist, Bernbaum knows who among his "regulars" add to—rather than detract from—a meal's enjoyment with the fragrances they wear. His favorites? "Carolina Herrera, who's always worn marvelously delicate scents, and Irith Landau. They're always a pleasure to seat."

"far out"

. . . in the Far East—from the just-released *283 Useful Ideas from Japan* by Leonard Koren (Chronicle Books): Washing machines made just for sneakers. . . . Department stores where employees identify their hobbies with badges that say "golfer," "flower arranger," so customers can relate to them on a more personal level. . . . For telephone addicts: "Unusual" phone services, one of which offers ready-made excuses. The service will call a spouse or loved one from a client's workplace to explain why the client will be late/won't be home. . . . Tokyo's most sought-after improvement? Sweat-gland removal—body odor is said to be a major obstacle to marriage in Japan, where fragrance is just beginning to be accepted.

olympic fever

Olympic athletes may have to contend with an invisible opponent at the Summer Games: air pollution. "Seoul is one of the most polluted cities," says Peter Raven, Ph.D., former president of the American College of Sports Medicine. "And pollutants have a significant effect on performance." Exercise-sensitive asthmatics—as many as 10 percent of America's team—are particularly sensitive to Seoul's main pollutant, sulfur dioxide. But the U.S. team's head physician, James C. Puffer, M.D., disagrees that pollution will pose a problem. "There was concern in L.A., too, but during the Olympics, Los Angeles was essentially smog-free. The same traffic and industry controls will be in place to ensure the best environmental conditions in Seoul."

Who's "amateur"? That's the real question as the Summer Games approach. Pros such as Martina Navratilova and Steffi Graf would be eligible to participate in the tennis competition—an Olympic medal event for the first time in sixty-four years. For those who couldn't wait to see four-time Olympic gold medalist Carl Lewis race against Ben Johnson, promoters worked to line up a pre-Olympics showdown between them that reportedly could generate as much as $500,000 for each runner.

scent tracks

Latest trend: fragrances commemorating everything from parties to long-gone people. "Fete de Samba" was devised by The Perfumer's Workshop to celebrate Carnaval '88; Très L.A. is an "impulse" fragrance (here today, maybe gone tomorrow) celebrating Los Angeles. Phantom is an "eau" to Andrew Lloyd Webber's hit Broadway show *The Phantom of the Opera*. Cosmair's Loulou honors flapper-actress Louise Brooks. And New York's '21' restaurant is the inspiration for a men's line—'21' Club—due out next fall. Even Barbie now has her own scent for the 55 percent of girls ages eight to eleven who use fragrance.

Cher's is the newest celebrity scent due, but the idea may be next, too, on Donald Trump's agenda: The man who's put his name on casinos, condos, and a Cadillac has been approached to promote his own fragrance—Donald. What it all may add up to: Trouble—which incidentally is Revlon's new scent.

Another take on fragrance comes from florists, who know which flowers lure customers inside their shops. Florist Antonia Bellanca, who owns Antonia's Flowers in East Hampton, New York, says, "Bright-colored freesia might be devoid of scent, but the cream and white varieties are downright effusive. I opted to buy exotic lilies hoping they would make the shop smell wonderful and inspire other sales." They did. Sales soared and Antonia created a fragrance that "would do flowers justice." The result of five years' work can be found in New York City at Bergdorf Goodman and Barneys New York: Antonia's Flowers Eau de Toilette.

rock stars in sneakers?

When top singers—arbiters of trendy fashion looks—choose to perform in sneakers, it can only mean one thing: they know the importance of comfort firsthand. Seen in "sneaks": Cyndi Lauper, who likes them in unmatching colors; Billy Joel, who lived in Keds during his recent Russian tour. Madonna, now appearing on Broadway in *Speed-the-Plow*, chooses Asics Tigers. Her other "energizer"? To prepare for her last tour, Madonna reportedly paid a trainer $100 hourly for a daily two-and-a-half-hour workout. She trained for five months. Total estimated cost: almost $35,000.

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what to know about summer skin...
adult acne: causes, cures

What causes summer skin to go dull and drab? Moisturizers? Sunscreens?

"Drab, dull skin can indicate an excess of dead surface cells, as well as sluggish cell turnover rate," says Jack Mausner, Ph.D., senior vice president of research and development for Chanel. It could also be the result of using a particular product. "Occlusive skin products—moisturizers, makeups, even sunscreens that tend to be heavier, thicker, and greasier—can clog pores, contributing to these conditions. Certain sunscreens also can dry out skin, causing dullness."

A good idea: "Switch to a lighter sunscreen lotion or one that claims to be 'non-occlusive,'" suggests Dr. Mausner. Try a gentle exfoliating lotion to remove dead surface skin cells. "Dullness," however, could be a perception, particularly if you're used to seeing yourself with a rich summer tan. Emphasizes Dr. Mausner, "Don't stop using sunscreen; its long-term benefits are highly significant in terms of protecting the skin from prematurely aging."

Do depilatories make facial skin discolor?

"Depilatories contain potent chemicals that can irritate skin. Sun exposure then can lead to hyperpigmentation, or skin darkening, from an increase in pigment-producing cells," says Diana Bihova, M.D., clinical instructor in dermatology, New York University Medical Center.

To help: Never use depilatory on skin that is already irritated. If irritation does occur, apply an over-the-counter hydrocortisone product and avoid the sun until the reaction subsides. Always use high SPF sunscreen to further prevent hyperpigmentation.

Darkening that occurs even without the use of a depilatory may be the result of melasma—hyperpigmentation brought on by hormonal changes owing to birth control pills or recent pregnancy. In that case, a doctor may prescribe a bleaching cream.

What causes frequent adult acne flare-ups? What can cure them?

"'Adult' acne may be the result of the body's increased production of certain male hormones (androgens) owing to increased stress, changes in menstrual cycle, or other body factors," says Ronald M. Reisner, M.D., professor and chief of the division of dermatology, University of California, Los Angeles School of Medicine. If so, treatment with birth control pills (to suppress excess androgen produced in ovaries) or cortisone-related products (to control androgen produced in the adrenal glands) may be sufficient.

"Adult acne also can result from too vigorous cleansing, touching the face too frequently, or picking at blemishes," says Dr. Reisner. The solution may be as simple as switching to a gentler cleanser and changing personal habits.

Another possibility is "acne cosmetica," brought on by the use of certain make-up and skin-care products—"especially if a woman has changed her cosmetic routine over the last two to three months," says Mitchell Wortzman, Ph.D., scientific director for Neutrogena. The solution: "Stop use of all make-up, soap, moisturizers, and astringents—and work with your doctor to see which products caused the reaction."

In rare cases, sudden adult acne flare-ups may be caused by a more serious medical condition. In any case, the breakout should be brought to a physician's attention.

("'Answers'' continued on page 178)

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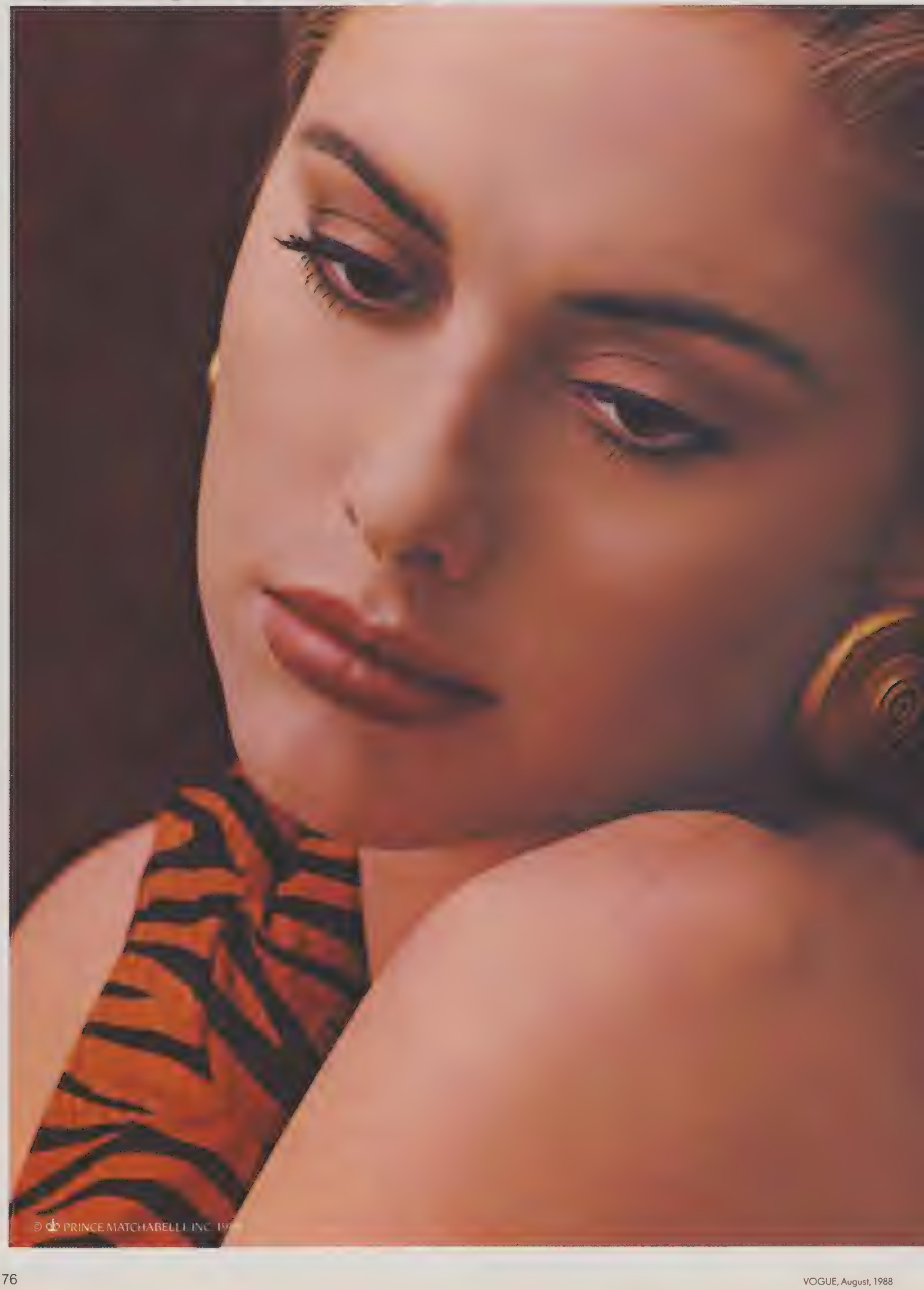

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FOR SOFT, SILKY GLAMOUR. Use Mink Difference Liquid Stylizer on wet hair and comb into place. Blow-dry with round brush, directing dryer to base of hair for shape and fullness. Apply Mink Difference Gel at roots, for added height. Spritz on Mink Difference Hair Spray all over, for a soft hold that lasts all day.

FOR SOFT, SILKY ROMANCE. Apply Mink Difference Mousse for body and fullness. While blow-drying, finger-fluff hair to achieve an airy look. When dry, use Mink Difference Gel and fingers to redirect wisps of hair in desired directions.

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answers...hair

all about: styling overkill . . . brightening grey . . . perm control

Can mousse or gel leave hair limp and dull rather than fuller and shinier? Will switching styling aids help?

Drab, "weighed-down" hair is more often the result of using too much, rather than the wrong, gel or mousse. "Many women don't know how to apply these products correctly," explains Carmine Minardi of Minardi Minardi, NYC. An added problem: it can lead to residual buildup.

What's the trick? "Dab small amounts of mousse at crown, sides, and back of head. Then slowly work into hair with fingertips. To use a gel, start with a dollop rubbed between fingers; apply sparingly all over or to specific areas that need control."

Minardi suggests using a cleansing shampoo (such as Tenax) to strip away residue, maximize shine, restore lost "life" to hair.

When to switch to different products: if hair is dry or frizzy. Says George Andrassy, Dep's vice president of research and development, "These women should look for gels and mousses that are water-based and alcohol-free to prevent stripping hair of much-needed natural oils."

Is it possible to brighten naturally grey hair without adding color?

Today, many women opt to keep hair natural as it goes grey. "As hair greys, it loses melanin—a primary pigment responsible for maintaining color. This, combined with a reduction in natural oils, is what causes changes in hair's texture and tone—leading to a duller appearance," says Arun Nandagiri, director of research and development for Playtex Jhirmack, Inc.

His suggestion: "Use a shampoo and conditioner made to enhance tone and natural highlights. A blue toning agent 'lifts' color; regular conditioning helps flatten hair's cuticle and make it more reflective to light."

Length is another important consideration for grey hair. "Too-long hair can be aging with certain facial shapes and skin tones," says Michael Gordon, owner of Bumble & Bumble Salon, NYC. "It's important to keep grey hair in top shape, with trims every three to six weeks."

The new "body" perms claim to give hair more fullness without tight curl. How do these work?

"The trick to controlling a perm's curl is in the type of roller that's used," notes Fernando Romero, international creative director for Oggi International. As a rule: the larger the diameter of the perming rod, the looser the resulting curl will be. For maximum body without added curl, some stylists are now using unconventional cylinder shapes—reels, spools, candlesticks, even shaped Saran Wrap—as new alternatives to traditional curlers.

Perm formulations have also improved: Paul Mitchell's Symmetry Wave perm allows a woman to try a perm for up to a few days before the neutralizing—or curl-locking—step is applied.

If the effect is less than desirable, the neutralizer is postponed and curl disappears usually within two weeks.

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BY RALPH LAUREN

People are talking about...

Optimism has been spreading its rosy glow among psychologists, who sound more like used-car salesmen than shrinks when they suggest that healthy "illusions"—like unrealistically positive self-images—help people do better work. According to a study of **political candidates'** nomination acceptance speeches since 1948, the more optimistic contender almost always wins the election! Ronald Reagan, whose spiritual parents are Vince Lombardi and Madame Blavatsky, is ample proof of this theory—and that's a reason for pessimism. . . . Now Prometheus Books is set to publish *Quotations of Shirley MacLaine*—part tongue-in-cheek, part foot-in-mouth. . . .

Noise Everyone hates Muzak, but you've got to hand it to the Manhattan optometrist whose office puts you on hold and plays a xylophone rendition of "Home on the Range." . . . Broadway has been going after celebrities to bolster the box office. So who could replace **Madonna** when she leaves Mamet's *Speed-the-Plow*? Vanna White?. . . More hints that the 'sixties have been recast for the 'eighties: **black desert boots.** Just imagine Maynard G. Krebs as a performance artist. . . . While Tipper Gore flaps her gums about violent rock lyrics, Suzanne Vega ("Luka") and **Tracy Chapman** ("Behind the Wall") are composing songs about domestic violence. . . .

Leaving therapy Thanks more perhaps to Woody Allen than to Freud, America has become a therapeutic culture, with nearly 40 percent of the population entering therapy at some point—and the rest talking like they've been in it forever. Now the big issue a lot of people are facing is, how to get out? According to Catherine Johnson, Ph.D., author of *When to Say Goodbye to Your Therapist*, due out next month, telling yourself that therapy is a "waste" of money is just one symptom of need for more therapy. . . . Quitting the **rat race** is as much on people's minds as getting off the couch. So *Cashing In on the American Dream: How to Retire at 35*, by Paul Terhorst, a retired accountant who did just that, will appeal to every burned-out overachiever who's considered **off-loading** the country house and the Mercedes. Terhorst, who thinks it's crazy to give the best years of your life to your career, will probably make enough money from his book to stay loose for a while, especially if he doesn't blow any of it on a shrink. . . . Meanwhile, on the fast track, **fax machines** are status symbols, evidence that business is URGENT—and that the U.S. Postal Service, which has played possum for years, is D.O.A. . . .

Latins are becoming more visible in the entertainment industry and are seizing the opportunity to present cultural role models. **Rita Moreno**, for example, has teamed up with Jane Fonda to produce a TV movie about Frances Sandoval, the Chicago woman who founded the grass-roots organization "Mothers Against Gangs." Moreno is also working on a project called *Hearts on Fire*, a fictionalized account of what happened when some **blacklisted artists** made a film in New Mexico in 1953. (The film was called *Salt of the Earth*, and was suppressed because it was thought to be Communist propaganda.) Moreno's movie may star **Edward James Olmos** (who plays the lugubrious Lt. Castillo on *Miami Vice* and was terrific as the inspiring teacher in *Stand and Deliver*).

Bad Taste Project Young One, Inc., an **antiabortion** group, has been sending around a small plastic replica of a first-trimester fetus. It makes you want to mail back a life-sized unwed teenage mother doll. . . . According to a survey of three hundred people who took **AIDS tests**, one-fourth of the heterosexuals queried said that they would not tell their casual sex partners if they were infected with HIV. Twelve percent of the homosexual and bisexual men surveyed said that they would not tell their primary partners, and 27 percent said they would not tell their casual partners. When human nature is involved, there's no such thing as safe sex. . . .

Initial Power If the power of positive thinking is the secret of success, then brevity is the soul of it. Paul Dickson, in his book *Names*, says that in the 'seventies a fellow at TRW Inc. checked the rosters of a thousand large corporations and noticed that people with a first initial instead of a first name, as in T. Armstrong Ashburton, had the perfect handle for a corporate climber. Yuppie pubs like J.G. Melon and nightclubs like **M.K.** are bullish on initials. In the magazine world, it's **logo-à-go-go** as publications shrink their titles to single letters. Will *Reader's Digest* become *R.D.*? Is this the ultimate nod to people who are too important, and too busy, to read? —T. NO-MIDDLE-NAME YOUNG *("People" continued on page 184)*

The Mesmerizers: Imogen Millais-Scott

Imogen Millais-Scott is tiny, posh-spoken, and rather shy. Distantly related to the painter Millais, she comes from a family of artists who are so dotty about Oscar Wilde that auditioning for Ken Russell's film *Salomé's Last Dance*, based on Wilde's play, seemed like divine justice. Snow-colored, doll-shaped, and with little acting experience, she walked away at nineteen with the title role of the pampered junior siren who, when spurned by John the Baptist, demands his head on a platter. Festooned with a 1920s' headdress and a green flapper frock cut away at the crotch, Imogen negotiates her way through ornate mock-King James speeches, all the while licking her painted lips with her tiny, pointed tongue and posing her miniature feet, shod in Ken Russell-designed lace-up boots whose shape the actress wickedly describes as "lavatorial."

"I think there's a little bit of Salomé in all of us," says Imogen, a regular churchgoer, who still lives with her parents in their haunted Victorian house in South London. "I could never play one of those rather garrulous, stupid, ordinary teenage girls, but anything unusual I find surprisingly easy."

—VICTORIA RADIN

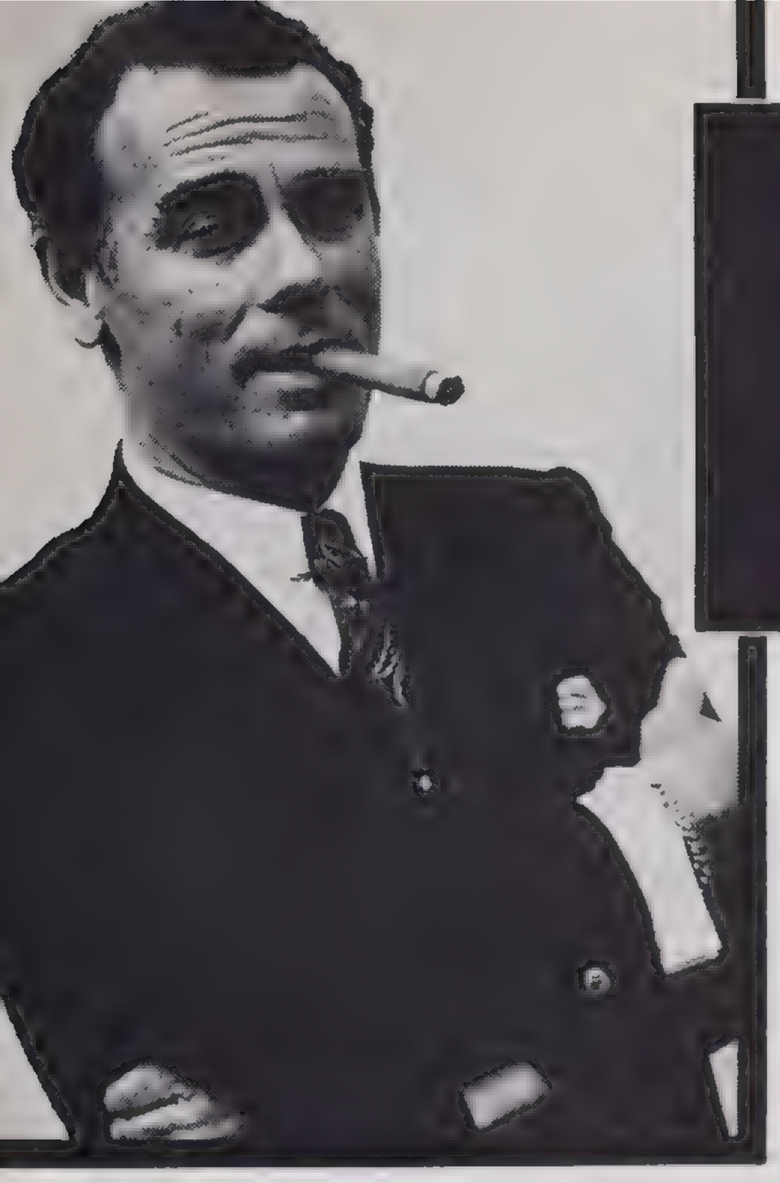
EAMONN J. MCCABE. Hair & makeup, Sally Francomb

Dean Stockwell

Among director Jonathan Demme's many talents is his ability to extract remarkable performances from a wide range of actors—and non-actors. In *Married to the Mob*, a recklessly comic look at the Mafia, he's cast Dean Stockwell (*above*) as an amorous kingpin. Alec Baldwin plays his wolfishly attractive rival, and Matthew Modine is the Gary Cooperesque G-man, hot on their tails. Sister Carol, the doyenne of reggae, is the owner of a beauty parlor. Best of all is Michelle Pfeiffer as a mob wife who defects. Handled with Demme's care, she turns in the performance of her career. —T.Y.

For more on Stockwell, see page 186

MICHAEL GINSBURG



People...movies

(Continued from page 185)

Dean Stockwell: The master of quirky cool and alien humor

"You got any cappuccino?" asks Dean Stockwell. He's wearing a striped shirt and pants and a lot of New Mexican jewelry. It's not exactly the John Gotti look, but somehow it says "Mafia don." His turquoise ring weighs down his pinky finger as he slicks his hair back with both hands. "A bit of the Don talking," he says, with a smile that could make a hit man sweat. "Normally, I'm much more like this . . ." Stockwell makes some imperceptible adjustment, and suddenly the suave criminal becomes a regular guy, the kind you might buy real estate from.

He's taking a break from the set of Jonathan Demme's *Married to the Mob*. "The Don is the only part I've enjoyed doing when I wasn't on the set. I love going around being the Don. It just comes out."

The dean of Dons enters the picture to a serenade: the piano player at a mob joint bursts into song as Tony Russo strolls in and drapes his white silk scarf over an accommodating waitress. And Russo never loses his satisfied smirk—whether he's murdering his mistress in a hotel bathtub ("It's checkout time," he says, chewing gum and twirling his gun) or sweet-talking his obnoxious wife.

Jonathan Demme was polishing the last rewrite of his script when the inspiration to cast Stockwell struck. "I got off the plane in L.A. and opened up the inevitable *Hollywood Reporter* and there was this huge full-page picture of Dean Stockwell staring at me," he recalls. "I went, 'Oh my God, it's Tony Russo.' "

Stockwell liked the script, but when Demme flew him to New York City, Stockwell refused to read. "I don't want to put the kiss of death on it by reading," he said. "I've never gotten a part I've read for."

"I sat there," Demme says, "and I just thought, these feelings I'm getting from this guy are much too strong to let this be a stumbling block, so I said, 'O.K., you got it.' He's far greater than anybody else would have been. He brought this incredible fusion of a contemporary sensibility with a classic sense of who the gangster is and how he functions in society. And I love that."

A child star in the 'forties, a leading man in the early 'sixties, a dropout till the 'seventies, the fifty-year-old Stockwell has resurfaced in the 'eighties as a master of quirky cool. "Dean is intelligent, intense, and deep," says Francis Ford Coppola, who directed him in *Gardens of Stone*. "He's able to work from the mysterious part of the soul."

Stockwell, a veteran of fifty-five films, was discovered in 1944 at the age of six. In 1947, he won an award for his performance as Gregory Peck's son in *Gentleman's Agreement*, and in 1948, he played the eponymous *Boy with Green Hair* in Joseph Losey's popular pacifist film. Still, Stockwell wasn't exactly thrilled with being a child star: "I dreaded showing up on the set a lot of times."

He took five years off after high school. At twenty-one, he returned to Hollywood and acting, reincarnated as a serious lead. In 1959 he made *Compulsion* and *Sons and Lovers*. In 1962, he played Edmund in *Long Day's Journey into Night*. He won two best-actor prizes at Cannes. But "after *Compulsion*, they offered me every psychotic script you could think of."

Stockwell quit acting again in 1964 to tune out and tune into the 'sixties scene on the West Coast, hanging out with friends including Dennis Hopper. His face is full of stories, but he isn't about to spin any Hopperesque tales of easy riding. "I did some drugs and went to some love-ins. The experience of those days provided me with a huge, panoramic view of my existence that I didn't have before. I have no regrets. It was a lot of fun, suffering, stimulation, boredom. A lot of hangovers, a lot of women. Those were the days."

In 1976, Stockwell met Joy Marcheko on a beach during the Cannes Film Festival. Five years later, they moved to Santa Fe and he placed an ad in *Variety* for a totally new role: "Dean Stockwell will help you with all your real estate needs in the new center of creative energy." But, he says, "No one ever called about a house." Instead he got calls for acting jobs.

Stockwell played the sleazy lawyer in William Friedkin's *To Live and Die in L.A.*; Harry Dean Stanton's brother in Wim Wenders' *Paris, Texas*; and the traitorous Dr. Yueh in David Lynch's *Dune*. But the role that got Stockwell back into the limelight was the awesomely weird Ben in Lynch's genre-defying classic *Blue Velvet*.

Dressed in a Paisley smoking jacket, with white pancake makeup and a long cigarette holder, Ben is the film's real femme fatale—a polymorphously perverse androgyne who looks like a cross between Liza Minnelli and an anorectic Divine. "Suave, you are one suave fucker," rants Dennis Hopper playing Frank. Ben's lip-synched version of Roy Orbison's "In Dreams" pushes the movie—and the song—into a whole other orbit. "I never had any idea the character would be effective in the way that it's been," says Stockwell. "I think one writer called it 'alien humor.' That strikes a chord with me."

Stockwell gets a chance to play his "alien humor" to the hilt in *Married to the Mob*. He's happy with his comeback. In fact, to him, it's kind of karmic. "I enjoy the mystery of acting more than anything. I'm aware of it and that's the way I work. I just scoot along with a spontaneity that rolls rhythmically. I feel every moment that's going down there's a wonder, a magical existence. It's pretty far out."

"It's weird," says Demme. "I watched *The Boy with Green Hair* a few weeks ago. And there he is, exactly the same Dean Stockwell. Usually you search for the adult who grew from the child. But it was all there then: extraordinary presence, extraordinary savvy, and this great communicative ability with the other actors. He was really quite astonishing. Dean brings a lot with him from his previous life." —PHOEBE HOBAN

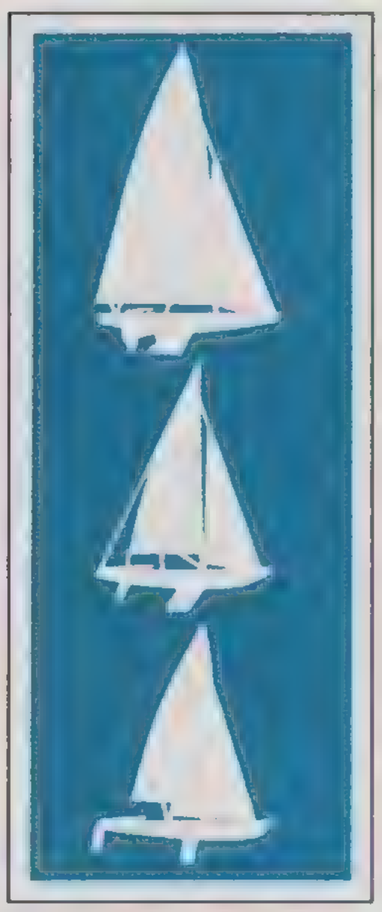
("People" cont. on page 188)

KEN REGAN

The U.S. Sailing Team: Racing in a sea of Silver and Gold.

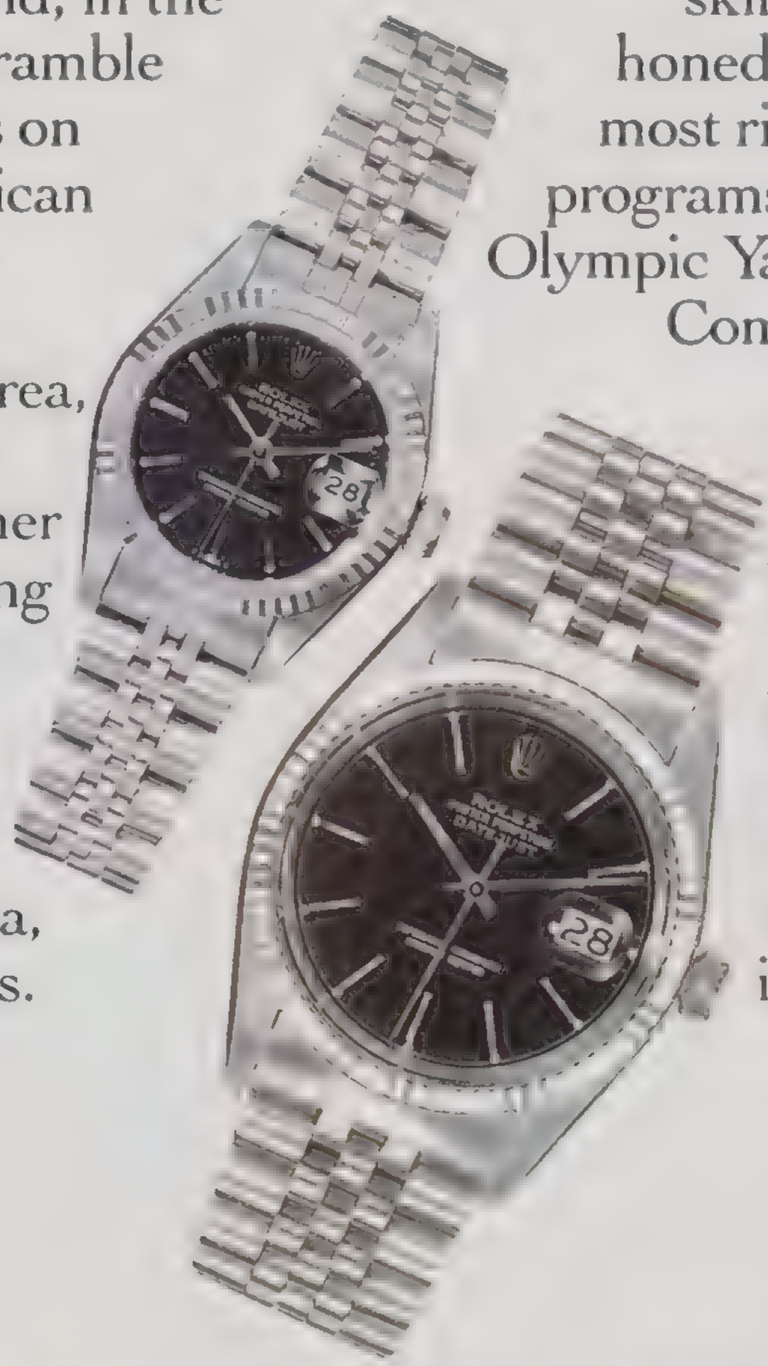
In 1984, three hundred of the world's best sailors arrived in Long Beach, California, for the XXIII Olympiad. It was an event that had dominated their thoughts if not their lives for years. Yet of that elite number one group would emerge preeminent —the members of the United States Sailing Team.

In a remarkable performance, American sailors took medals in all seven classes. Gold for Star, Soling, and Flying Dutchman; Silver for Tornado, Windglider, Finn, and 470.



Gold Medals for Star, Soling, Flying Dutchman.

Since then, American sailors have continued to dominate world competitions. And, in the heated scramble for berths on the American team that goes to South Korea, they have put together an outstanding win record with more than forty medals at the Goodwill and Pan American Games, The Olympic Practice Regatta, and world championships.



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People...

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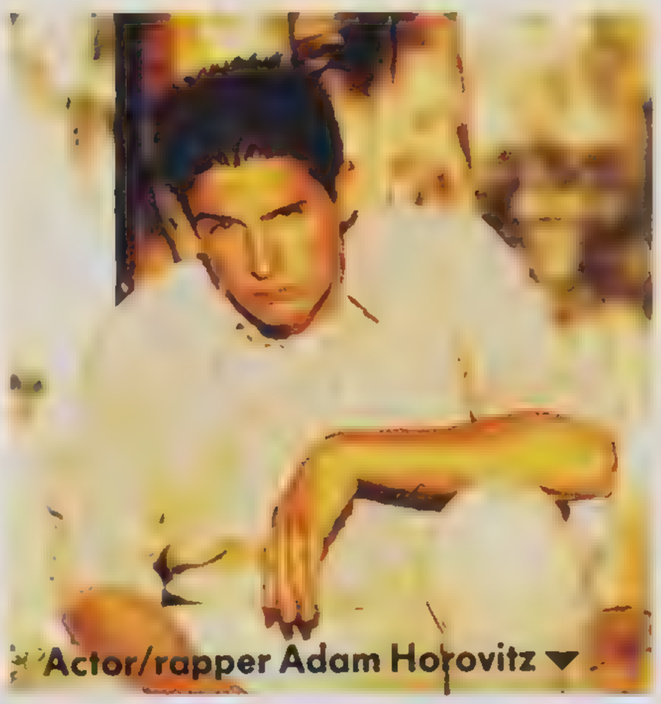
movies

Sonia Braga and Richard Dreyfuss dip into love and intrigue in *Moon Over Parador*

Souse of the border

For *Moon Over Parador*, Paul Mazursky invented a South American country with its own national anthem, flag, currency, army and navy uniforms, even a native cocktail. Borrowing its plot from *The Man Who Would Be King*, or perhaps from the Reagan administration, *Moon Over Parador* stars Richard Dreyfuss as an American actor forced and flattered into personating the nation's dictator. Sonia Braga (*left*) plays his mistress. With Raul Julia, Jonathan Winters, Charo, Sammy Davis, Jr., and over seven hundred Brazilian soldiers completing the cast, expect a farce. —J.S.

Kline and Curtis cavort in *Wanda*



Actor/rapper Adam Horovitz

Adam's riff

Even though his band's first album sold over five million copies, his first film is with *Chariots of Fire* director Hugh Hudson, and he's only twenty-one, Adam Horovitz isn't happy. Known to Beastie Boy fans as King Ad-Rock, Horovitz resents the assumptions made about his raunchy rap band: "People think we're rich just because we're white. I never starved, but my family had to roll pennies sometimes to get dinner." He is outraged at the attention given his fickle relationship with Molly Ringwald: "We're just kids! Kids break up and get back together every other week—but we make headlines." —J.S.

Moll Flounders

Jamie Lee Curtis as a gangsters' (plural) moll and Kevin Kline as the stupidest heist artist this side of *Madonna Street* join John Cleese and Michael Palin in *A Fish Called Wanda*, a nutty caper film that is sometimes riotous, sometimes romantic, and sometimes merely con-

(Continued on page 190)

Left: ELLIOTT MARKS. Right: ALBANE NAVIZET
Bottom: DAVID JAMES.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

VANTAGE ULTRA LIGHTS

ULTRA TASTE PERFORMANCE IN AN ULTRA LIGHT

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People...movies

(Continued from page 188)

fused. Funniest running bit: Palin's bungling hit man and inadvertent canine killer. Most confusing: Kline's highly ornate Ugly American. The actor lets loose for the first time on screen, showing what a many-sided (perhaps too-many-sided) talent he is.

—MOLLY HASKELL

Local color: Ben Kingsley in *Pascali's Island*

Fatal distractions

A romantic sense of destiny weaves through James Dearden's *Pascali's Island*. The time is 1908; the setting a Greek island in the Aegean that is tottering under Turkish rule. Playing into each other's schemes are Helen Mirren as a Viennese painter with a prickly, sensual intelligence; Charles Dance as an English archaeologist of ambiguous motives; and, finest of all, Ben Kingsley, the island's local character and Turkish informer. *Pascali's Island* is one of the rare contemporary movies in which the characters are worthy of the scenery.—M.H.

Debra Winger undercover

Just when you've finally pushed *In Cold Blood* out of your mind, Greek director Costa-Gavras (*Z*, *Missing*) has brought terror back to the American heartland. In *Betrayed*, opening this month, he seduces us with tranquil Grandma Moses farms and a hot love story. Tom Berenger, the diamond-in-the-rough Queens cop from *Someone To Watch Over Me*, plays the seemingly perfect single father; Debra Winger, an undercover operative and bait, as in *Black Widow*.

Agent Winger falls for hunk farmer Tom Berenger in *Betrayed*

It doesn't take her long to fall for Berenger, and to discover his secret pastime—hunting down black children in the woods. She also learns that he is part of a white supremacist assassination plot.

"Racist groups exist, but people don't want to know about them," says Costa-Gavras. "That's the way it started in Germany and Spain in the late 'twenties. To betray the beautiful countryside, to betray democracy the way these racists do is to betray themselves."

When politics & family clash

Shortly before South African activist Ruth First was assassinated by a parcel bomb, she told her daughter, Shawn Slovo, "We would have thought twice about having children if we had known how the struggle was going to turn out." Slovo, whose screenplay for *A World Apart* describes her agonizing early relationship with her mother, repeats this declaration in a matter-of-fact voice, a faint South African accent evident. *A World Apart* won two major awards at Cannes this year, including the one for Best Actress, shared by Barbara Hershey, Jodhi May, and Linda Mvusi.

***A World Apart*'s Slovo: a white victim of apartheid**

Slovo's parents gained prominence in the early 'sixties as members of the anti-apartheid movement. Although they tried to provide Slovo and her sisters with a stable middle-class life, eventually, as the film shows, the two goals collided. In childhood, Slovo's emotional needs were sometimes ignored in favor of the cause. "I wrote the script as a way of continuing a conversation with my mother," explains Slovo, a sturdy-looking woman of thirty-eight. "When my mother died, we were just beginning to forge a new relationship. Suddenly, she was no longer there, but the feelings *were*."

At one point, Slovo wanted nothing to do with her parents' activism and chose "illusion—cinema, of course, is a form of illusion," to set herself apart. Before tackling *A World Apart*, her first script, she worked as a script "doctor" and as personal assistant to Robert De Niro in New York.

Ironically, Slovo's film work has brought her back to her parents' ideals. "Despite the difficulties," she says, "I gained great strength of character from being my parents' daughter."

—JUDY RICHHEIMER

("People" cont. on page 194)

Top: SYLVIA PLACHY. Middle: TOM COLLINS. Bottom: BOB AKESTER

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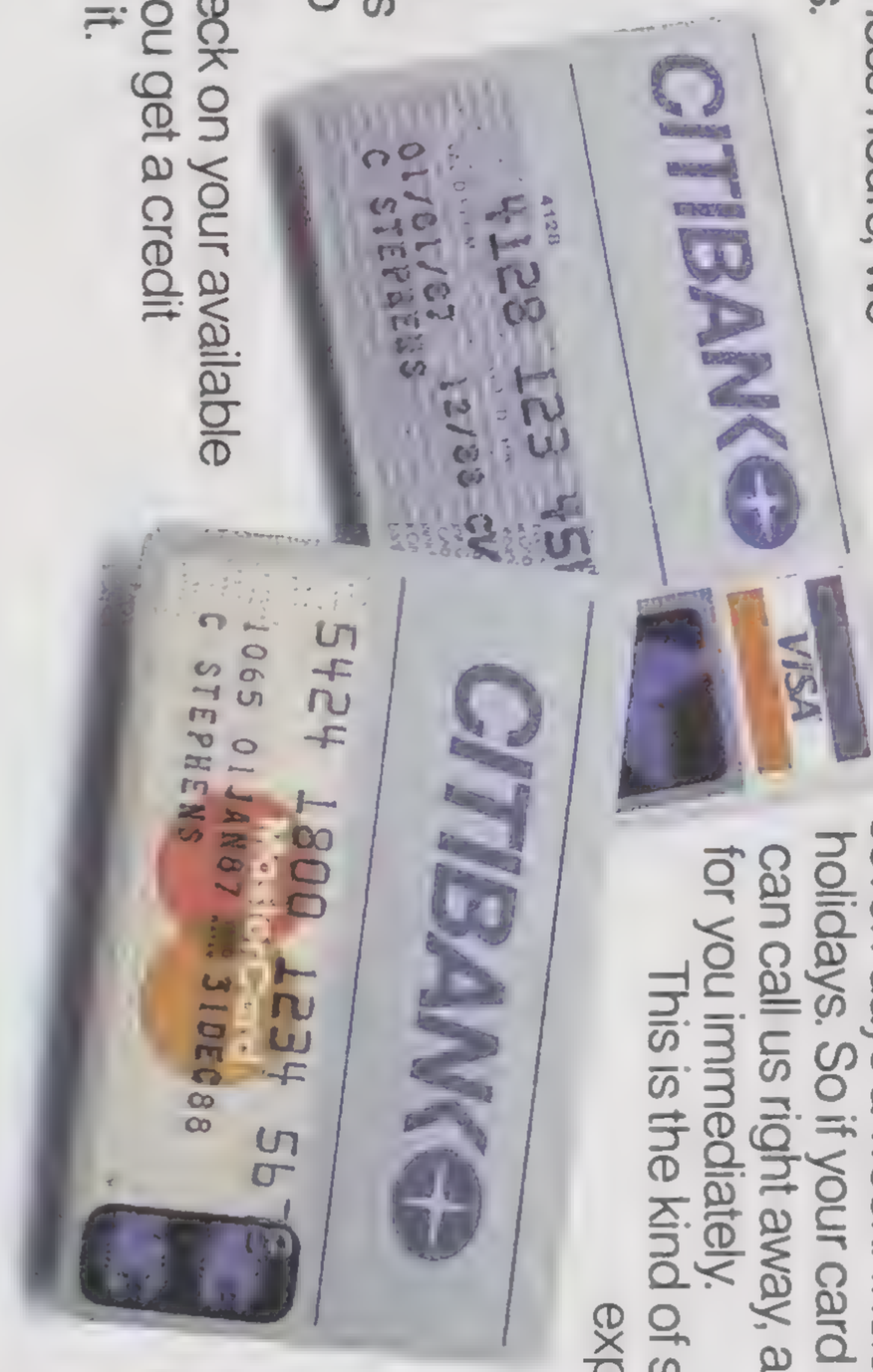

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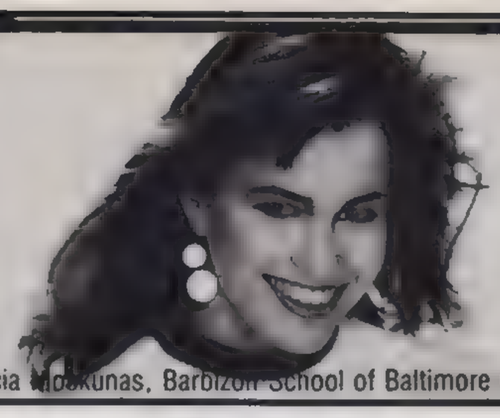

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People...tv

(Continued from page 190)

Broadcast clout: TV made Kennedy a hero and Nixon a scapegoat

It's August of election year, time to start grouching in earnest about televised Presidential debates and the destruction of serious political discussion in America.

In 1960, television charged headlong into American politics, bestowing stardom on John F. Kennedy and goatdom on Richard M. Nixon. Over the years these early television confrontations have taken on a mythic quality; they are regarded as the bubbling primal source of the superficial modern political campaign.

It's a shame the four debates have not been issued on videocassette, because they are riveting, beyond entertainment—one watches them now, almost thirty years later, with a breathless, prurient excitement, shivering with happiness and horror each time Richard Nixon says, "And I just want to make one thing very clear...." There are Krushchev and the Cold War and other more quaint foreign policy disagreements, such as whether to defend Quemoy and Matsu (remember them?). Nixon provides a wonderfully, magically inside-out, upside-down moment when he attacks Kennedy for his support of anti-Castro Cubans and cites OAS and UN treaties in support of...nonintervention in Latin America! And classic camp masterpieces like Nixon's reacting to Truman's statement that anyone who voted for Nixon could go to hell: "I see mothers holding their babies up...and it makes you realize that whoever is President is going to be a man that all the children of America look up to or look down to and I can only say that I'm proud that President Eisenhower restored dignity and decency and, frankly, *good language* to the conduct of the Presidency of the United States."

But *(Continued on page 198)*

Above, Jackie Kennedy, backstage, watches the TV debates in 1960 that changed Presidential campaigns.

PAUL SCHUTZER, Life Magazine © Time Inc.

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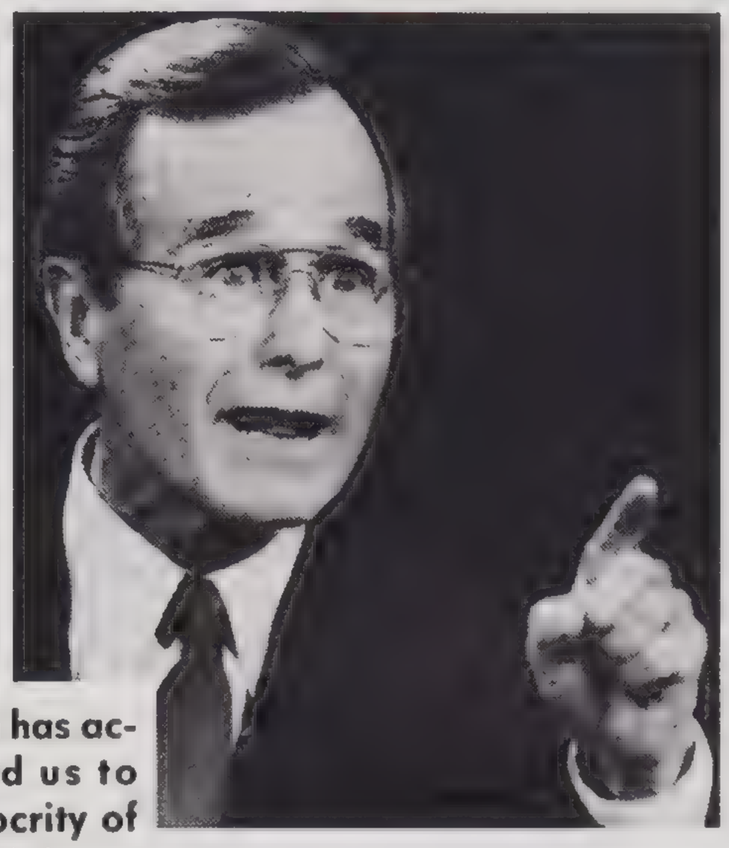
People...tv

(Continued from page 194)



Television has accustomed us to the mediocrity of our politicians: George Bush, above, snickers at Geraldine Ferraro, below.

mostly there is Debate Number One: Nixon looks like a man in a nightmare, an Edvard Munch man in an ill-fitting light-colored suit. Gaunt, twisted in his seat, he glances sideways at Kennedy as Kennedy speaks, his eyes darting there and back, and he looks afraid. When he rises to take the podium, he nods, an obsequious houseboy, at Kennedy and at Howard K. Smith, the moderator. A large puddle of sweat forms in the crevice between his chin and lower lip. His eyes seem big and dark and liquid—pools of desperation. He seems to be holding out his hands, begging for your vote, your approval, your dime, your old shoes.

Kennedy, meanwhile, stands as tall and straight in his dark suit as a British admiral. If Nixon wants your help, Kennedy wants to help you—not you, the one lusting after a new Pontiac—but you, the nation. He looks out from his hooded, confident eyes, a superior being. He talks about hard work and hard times in the future ("fu-chuh"), and you feel any sacrifice he asks of you would be an honor, an enrichment.

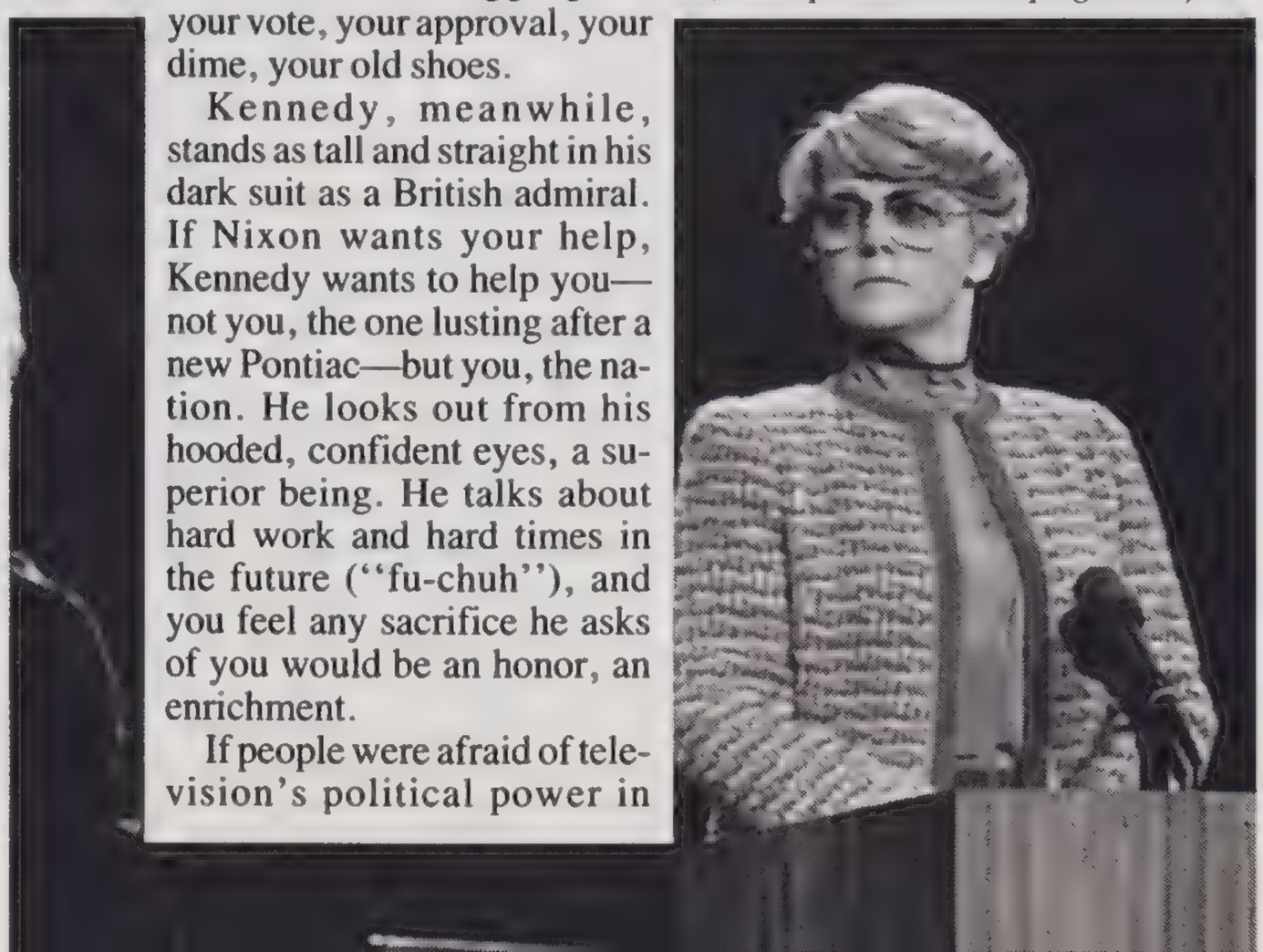
If people were afraid of television's political power in 1960, seeing it as a terrible swift sword that impatiently slashed at whole thickets of ideas, leaving behind only fabricated images, like neat little lawn statuettes, they might have taken solace in the fact that Nixon, TV's first political victim, made something of a comeback. (Then again, they might not have.) They might also have been relieved had they realized that as TV has become omnipresent, its power in some cases has diminished.

Familiarity has bred complacency. Though Reagan's televised discourse has wandered farther and farther afield without a compass, commentators have all but praised him for not jamming his thumb into his mouth and humming "On The Good Ship Lollipop." When George Bush, the Answerless Man, snickered emptily at Geraldine Ferraro (and later at Dan Rather), he was hailed as a tough, incisive Guy. By bringing these great men into our living rooms, television has accustomed us to the mediocrity of our politicians. And we are no longer shocked.

—CATHLEEN SCHINE

("People" cont. on page 200)

Top: Wide World Photos. Bottom: UPI/Bettmann Newsphotos



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People...theater

(Continued from page 198)

On Broadway: everybody's America

Playwright August Wilson, who's been called "the bard of black America," has enjoyed unprecedented success this year with two simultaneous hits on Broadway, *Joe Turner's Come and Gone*, for which he earned a Tony nomination for Best Play, and the Pulitzer Prize-winning *Fences*. Both plays are parts of a cycle in which Wilson plans to examine some aspect of black life in every decade of this century. Charlayne Hunter-Gault talked to him between performances of *Joe Turner*.

Charlayne Hunter-Gault: *One critic said that you are rewriting the history of the American theater by bringing the history of black America onto the stage and, with that, the history of white America as well. Do you agree?*

August Wilson: I appreciate someone who recognizes that whatever the black past is, it is also the white past. Whatever our truths are, they are also their truths. Whites do not generally think of blacks in historical terms; they think of blacks statistically.

CHG: *Do you really think these histories are tied together?*

AW: No. But I think they should be. Blacks have been put off to the side, and most whites do not realize that we contribute to their everyday reality of what this country is and what it's become.

CHG: *What are you working on now?*

AW: I'm writing a play called *Two Trains Running*, which is set in 1968 in a restaurant across the street from a meat market and a funeral home. Someone has just died; the play takes place over the course of a day, from the time he gets laid out for his burial until his funeral.

And you got a guy standing in front of the meat market every morning at seven-thirty, telling the owner, "I want my ham." And the owner says, "Take a chicken." This has been going on for nine years. I think the guy in the coffin, in a sense, represents the Civil Rights movement, and the guy standing in front of the meat market is Black America—patiently waiting for the ham, and White America is saying, "Take a chicken."

And this is the 'sixties, when you pick up a brick, smash the window, and take the ham. Later, this guy walks into a restaurant with his ham.

(Continued on page 204)

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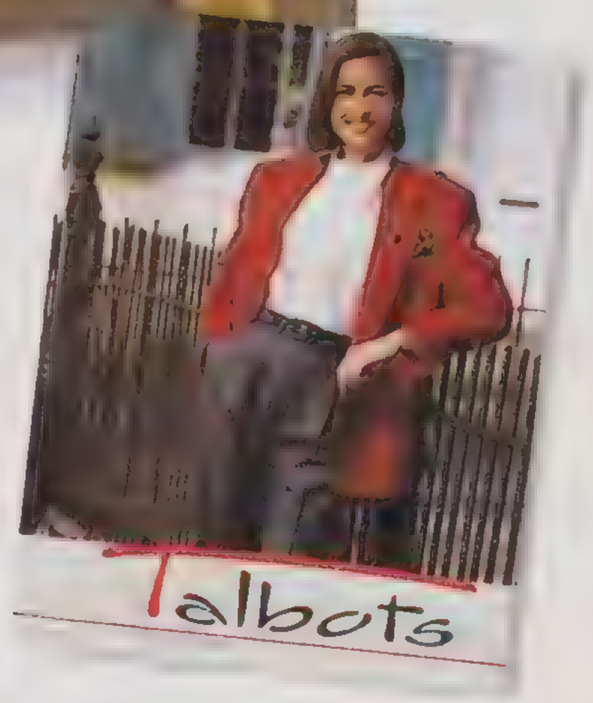

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People...theater

(Continued from page 200)

Well, he's happy, but those nine years of standing in front have taken something away from him; the whole purpose of waiting was somehow lost.

CHG: *Do you think there's anything in the air now that makes the public more receptive to messages like this?*
AW: Yes. Twenty years have passed since the whole Black Power thing. We've had time to reassess its impact, to look back and see what gains, if any, we have made and how they have affected us.

CHG: *"Joe Turner" almost closed last spring. Some people said they thought it was because there were too many black plays on Broadway competing for attention and money. Do you think this is true?*
AW: No. I mean there are twelve or fourteen plays that have white themes, and that's not a problem. I think that *Joe Turner* got such rave reviews, people felt it would be around and they didn't have to rush to see it. But when word got out it was closing, people came.

...music

Saturday night fiesta: NYC's Latin clubs

Torsos still, hips swaying at Fuego, Fuego

Desire is reinvented each week at a string of Caribbean clubs that runs from one end of Manhattan to the other. *Dirty Dancing* was never so elegant. Rhythm is responsible—rhythm settling in at the hips. The bodies blur at times, graceful and mesmerizing as the tropics.

Club Broadway (at 96th Street) and Las Vegas (179 Dyckman Avenue) are perhaps the most sophisticated of the bunch. Both are spacious, streamlined, comfortable. Fellows are courtly as they ask a lady to dance. Several generations mingle. Conversations breeze easily from one table to the next. Nobody here has ever heard of punk.

They have at Fuego, Fuego (Broadway at 157th Street), which, depending on the band and the crowd, can be elegant or turn into a brash funny valentine, red lights and all. Fuego, Fuego's all mixed up, that's its charm. Not everybody here knows the merengue, but enough do to set the place ashimmer.

The most interesting Latin scene south of 96th Street is on Monday nights at The Village Gate (Bleecker and Thompson). Solo superstars like Herbie Hancock and Dizzy Gillespie jam with Latin bands on the cutting edge of jazz. Though this is the stuff of concerts, nearly all Latin music was made for dancing, and one thing leads to another.

—ELIZABETH HANLY

("People" cont. on page 206)

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people...books

(Continued from page 204)

What do women really want? A little peace and quiet

Intimacy is not all it's cracked up to be. That's the thesis of *Solitude: A Return to the Self* (Free Press), in which the eminent British psychotherapist Anthony Storr, M.D., challenges the "current wisdom. . .that interpersonal relationships of an intimate kind are the chief, if not the only, source of human happiness." Love and friendship have their places in most happy lives, he concedes, but there is no reason to elevate them so loftily above impersonal pleasures and solitary activities. Gardening, piano playing, and carrier-pigeon breeding, he suggests, have contributed as much to the "economy of human happiness" as mutual simultaneous orgasm; and, he might add, their gratifications are considerably easier to achieve.

As one who has spent the better part of forty years attaining solitude and then defending the blessed state against those who would rescue me from it, I hoped to garner at least a handful of bolstering arguments from Dr. Storr. Unfortunately, he is too defensive about solitary pleasures to mount a spirited campaign; instead, he makes the beginner's mistake of trying to exalt solitude by pointing out that it was the chosen lot of many creative geniuses. He could have made a stronger case by sticking with gardeners because, almost without exception, his geniuses are men who sought in solitude an escape from rejection, bereavement, or pathology.

Take Anthony Trollope, "who was despised by his companions." Or Sir Isaac Newton, who was so disturbed that at the age of twenty he wrote a confession of his worst fifty-eight sins, including threats to burn his mother's house to the ground with her and his stepfather in it.

Another Englishman, psychologist D.W. Winnicott, concluded that the capacity for solitude derived from profound security, an unassailable sense of well-being borne of an abundance of mother-love. Storr, like Winnicott, wants to argue that the capacity to be alone is as crucial to human happiness as the capacity to be intimate, but given his sorry sample of men, all he can claim for solitude is that "what began as compensation for deprivation became a rewarding way of life."

If he wanted songs of praise to solitude, he should have looked to the lives of ordinary women, for whom there is no greater luxury. One might even argue that intimacy is women's compensation for being deprived of solitude. Male writers, says Storr, are often rejected children who develop "an over-anxious awareness" of what other people are feeling, compulsive listeners to others' voiced and unvoiced thoughts. Well, then, every woman has the sensibility of a writer and, like a writer, craves escape from the prison of her watchfulness.

You don't have to be a genius to know the comfort of silence, the pleasure of letting your mind wander where it will. Your average woman knows it by default; she lives in a constant state of *reverie interruptus*, unable to hear herself think, much less follow her thoughts as they march to a conclusion or meander aimlessly toward the thrill of revelation. Storr says reverie is the state in which most geniuses have their breakthroughs. It is also the state in which most mere mortals come to know something of themselves, perhaps even to like themselves.

One more thing. Solitude is not the same as being alone. Some people, mostly men, can create solitude in the presence of other people, retreat when they wish to a figurative den. *(Continued on page 208)*

CYNTHIA MACADAMS

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People...books

(Continued from page 206)

Others, mostly women, can't find it even behind locked doors; they are too used to listening for footsteps or cries in the night or the rustlings of others' discontent. But, beware: the capacity for solitude can atrophy, and then its pleasures are mistaken for the pangs of loneliness. Or worse, one can be sentenced to a life of intimate confinement, a life of listening to the purrs and whines of others rather than to the whispers of one's own neglected soul.

When I become too used to others' company, even if only for a week, it takes a while to learn to be alone again. I'll see something beautiful, like a ray of late-afternoon light slanting across a stream just so, and think the moment incomplete without someone whose attention I can draw to what just drew me. But if I wait and look again, I'll see something else, something I wouldn't have seen if my eyes had been busy looking for another person's response. I begin to remember I'm not missing anything. I've just made room for unexpected guests, room for a sight or sound or thought to make its mark on me.

—LE ANNE SCHREIBER

Portrait of a divorce: Jean Stafford and Robert Lowell, 1946

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Jean Stafford—a story of talent debauched by tragedy

One of life's more ridiculous truths is that highly creative women often get lost in the shadows of the men around them. Indeed, I can confess with considerable embarrassment that, before reading David Roberts' *Jean Stafford: A Biography* (Little, Brown), I tended to think of the author of *The Mountain Lion*, a marvelous novel, as the first wife of the poet Robert Lowell. No more.

In many ways, Stafford's life is the story of decline. By the time she was in college, she was hanging out with a bohemian crowd that gave new *(Continued on page 212)*

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People...books

(Continued from page 208)

meaning to the word "dissolute"; within a few years, she had contracted gonorrhea (or possibly secondary syphilis) and smashed her face up in an accident caused by Robert Lowell's driving his parents' car into a wall.

What did she see in the young and arrogant Bostonian? According to one of her best friends, Lowell "represented . . . stability, family money . . . , a major writer." Whatever, Stafford became his slave, or at least his visible means of support. She worked at typing jobs—which he found for her, thank you very much—while he discussed Dante and wrote verse. Soon she came down with TB. She had her nose, which had been painfully reconstructed after the car accident, rebroken by a crazed Lowell. She fought him off as he tried to strangle and possibly rape her. (She would tell friends that they had never made love.) She lived without any of the solitude so crucial to her work. She suffered terrible insomnia. She cleaned house obsessively. She began to hang out with a group of men—the poets Delmore Schwartz and John Berryman among them—who milked the notion that madness is genius's helpmeet. She began to drink seriously. She also managed to write and have published her first and enormously successful novel, *Boston Adventure*. Three years later, when she published *The Mountain Lion*, she would be recovering from her divorce from Lowell and a nervous breakdown that kept her in a psychiatric clinic for the better part of the year.

But while Stafford lived another thirty-two years and would write many glorious short stories and some good (some bland) journalism, she would publish only one more novel (*The Catherine Wheel*). Along the way, she was briefly married to Oliver Jensen,

Stafford, early 'sixties

an editor at *Life*; and happily married to *New Yorker* writer A.J. Liebling. What made her so unproductive during this relatively happy period? Was it her anxiety that any success of hers might rock the serenity of the marriage, or was it her abysmal health, her depressed state of mind? By the time she died, she was a crotchety dame, a recluse, a drunk, an almost forgotten talent suffering from the vagaries of literary fashion (though her *Collected Stories* won her the Pulitzer in 1969) and a horrible aphasia brought on by a stroke. It could not have been without irony that she named her cleaning woman her literary executor.

Stafford's father, who lost a fortune in the stock market and took his family with him into poverty, was a failed writer; he spent hours a day typing away at mountainous, unintelligible manuscripts. As David Roberts says, in the straightforward manner typical of his book, "It is eerie to contemplate the way in which Stafford recapitulated her father's failure." Eerie, and sad. She despised her father, and yet she could not escape him. But, then, Robert Lowell abused her, and she spent her days typing to support him. And while Liebling undoubtedly loved her, he did nothing to curb her drinking, to encourage her to health. Perhaps it was simply too late.

—SUSAN BOLOTIN

("People" cont. on page 214)

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People...books

(Continued from page 213)

Mrs. Cheever pulls a Salinger

John Cheever, who died in 1982, will probably be remembered as a melancholy bard of suburbia, a master of the type of short story the *New Yorker* published before it became enamored of people who live in motels, in the present tense. At least this is what his widow and literary executor, Mary Cheever, seems to have in mind.

Over the past months, Mrs. Cheever has been engaged in contract disputes with the tiny publishing company, Academy Chicago, which hopes to bring out *The Uncollected Stories of John Cheever: 1930-1981* in September. Mrs. Cheever objects to the inclusion of some early stories—one written when Cheever was a mere pup of seventeen—and what she calls, quoting her late husband, the crypto-autobiographical interpretations in Scott Donaldson's introduction. (Donaldson is the author of *John Cheever: A Biography*, which Random House published and which Mrs. Cheever also tried to impede.)

Whether Mrs. Cheever is primarily concerned with defending her husband's upscale reputation or merely trying to maintain the Cheever industry as a family business is open to dispute. (There was no flap over daughter Susan Cheever's biography, *Home Before Dark*; presumably, there will be none when son Benjamin publishes *The Letters of John Cheever* this November.) But by ruling out stories that portray a grubbier milieu—and that show an apprentice writer struggling to find his voice—Mrs. Cheever is shortchanging her husband's admirers, who are more than willing to read him, warts, walk-ups, and all. —TRACY YOUNG

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horoscope

BY ROCKIE GARDINER

AUGUST'S ASTROLOGICAL WEATHER More illusions are shattered and covert actions are revealed in the first week. Lovers harp on personal freedom and equal commitment as Mars and Venus prepare for an emotional confrontation on the 19th. Economic indicators give the Republicans a boost during their convention, but the lunar eclipse on the 27th could signal another stock market slide.

LEO July 23–August 22 As the month begins, you might suspect that a secret is being kept from you—something far more intriguing than a surprise party. The Leo new moon on the 12th is a perfect time for a celebration—a new cycle is about to begin. The next weekend, creative efforts could be rewarded, but don't feel obligated by your employer's flattery to sacrifice your free time.

VIRGO August 23–September 22 This month, your social life revolves around your favorite political candidate or cause. In the first week, your insightful Mercury ruler gives your words tremendous influence. Don't entertain at home the weekend of the 20th because, unless your partner is also a Virgo, he'll get jealous and could sulk for a week.

LIBRA September 23–October 22 It's suddenly obvious what your next career move should be. Avoid conflicting opinions from the usual people by escaping to the shore. Mid-month, your Venus ruler makes an unusual alignment with the planets that rule sexual attraction and idealistic love. There's no escaping a romantic encounter.

SCORPIO October 23–November 21 A confrontation is inevitable when the sun challenges your Pluto co-ruler. You might also find yourself in an ambiguous financial arrangement. Venus sends you crossed signals—increasing your dependence on a sexual relationship while fostering your desire to be rid of emotional ties.

SAGITTARIUS November 22–December 21 Take the initiative to secure the funding your project needs: first, approach a family member, then, a colleague. Romance goes on the back burner while you pursue personal success, but you can lose confidence when your Jupiter ruler is pushed too far on the 27th, when you may need someone to lean on.

CAPRICORN December 22–January 19 Your no-nonsense Aries friend bluntly questions one of your cherished beliefs. Mid-month, loving Venus in Cancer, your marriage sign, brings back the domesticated soul who attracted you in May. A conservative business decision is rewarded on the 18th. Artists find the perfect patron.

AQUARIUS January 20–February 18 When the Leo sun, in your house of partners, allies with your Uranus ruler on the 19th, you'll finally know whom you want to be with. A Sagittarian may interest you in politics just in time for November. Be wary of inflated real estate transactions.

(Continued on page 224)

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horoscope

(Continued from page 218)

PISCES February 19–March 20 A complex artistic project could keep you engrossed for the next four months. Mid-month, when Venus tugs at your idealistic Neptune ruler, you'll forgo the excitement of a new romance for a safe and sane relationship you can nurture. Keep a bag packed—you may be moving out or up to a better job as the month ends.

ARIES March 21–April 19 You'll be eager to dive into a new project; but in your creative zeal, be sure not to misinterpret your boss's suggestions. The weekend of the 20th, a simple family get-together could turn into a monumental battle. Spend that time instead in a stimulating environment where you might meet your new mentor.

TAURUS April 20–May 20 In the first week, your feelings—or your finances—may fluctuate radically. Because this situation mirrors one that arose in May, you can handle it the same way. In the third week, your closeness to a sibling could threaten a friend, causing her to abruptly withdraw from your social circle.

GEMINI May 21–June 21 Jupiter in your sign increases your willingness to pick up the check, so don't be surprised if you hit your credit card limit. Your enthusiastic attitude attracts a progressive business associate. However, if you're closing a deal around the lunar eclipse on the 27th, examine the fine print because you could inadvertently sell yourself short.

CANCER June 22–July 22 The Leo sun in your money house enables you to increase your earnings, profit from changes you've made in your job description, even pay off a long-standing debt. Venus in your sign makes you more starry-eyed about romance. When your relationship is tested around the 20th, don't fall victim to your own fantasies. ▽

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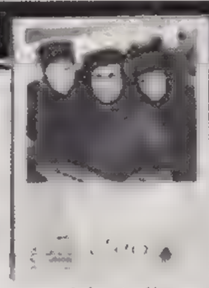

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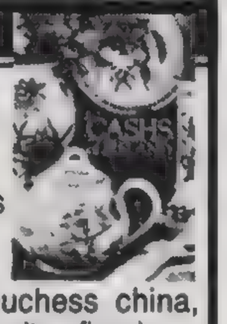

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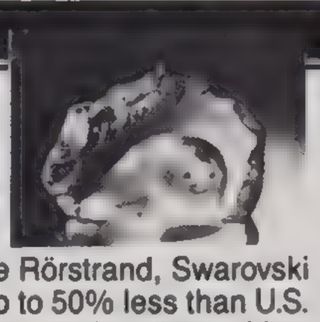

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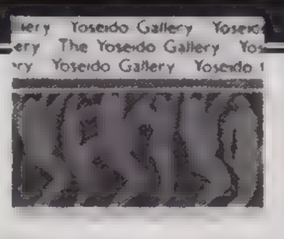

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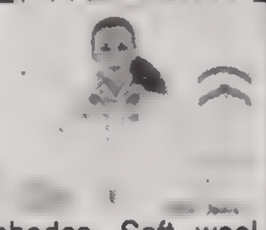

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"free flap"—a promise of surgical marvels

News from the world of surgery: the American Society of Plastic and Reconstructive Surgeons reports more and more refined applications of microvascular free-flap surgery, a technique for transplanting a variety of tissues, along with their blood vessels, from one part of the body to another. In this procedure, called anastanosis, the transplanted blood vessels are reconnected to veins and arteries in the new location; this may involve six or eight tiny sutures to join each end of a one-millimeter blood vessel (about the size of paper-clip wire). Tissues moved include skin, muscle, bone, nerves, and mucous membranes. In one variation of the technique, prefabricated structures are pieced together gradually in an inconspicuous foster site, then transplanted to the proper spot.

The free-flap technique makes possible breast reconstruction without implants, using, for example, unwanted fat tissue from the buttocks. Other uses: restoring movement in palsied facial muscles, rebuilding of fingers, penises, thumbs, reconstruction of the esophagus or urethra. And surgeons are working on techniques for transplanting body parts from one human to another.

"roto-rooter" unclogs arteries

A tiny cutting cone that can whirl through a blood vessel, cleaning off atherosclerotic plaque with razor-sharp triangular blades, is in the test stage at Duke University Medical Center in Durham, North Carolina. The high-tech instrument for opening clogged coronary arteries takes a step beyond another recent heart-rescuing development, balloon angioplasty, which enlarges the passage. The new device, called an atherectomy catheter, actually clears away the mushy plaque deposit, which is then removed by suction.

The federal government's Food and Drug Administration has approved the start of tests for the device at Duke. Richard Stack, M.D., director of the interventional cardiac catheterization laboratory, believes the new catheter will clear extended blockages that are now treated by coronary bypass surgery.

sex and the bladder

The urethra and vagina are so near each other, says Linda Cardozo, a London obstetrician and gynecologist, it's not surprising that sexual activity may cause urinary symptoms or that lower-urinary-tract dysfunction can cause sexual problems.

Urinary incontinence during sexual intercourse is a problem many women find difficult to talk about, says Dr. Cardozo. Some women leak urine at penetration, others at orgasm; some have genuine stress incontinence, or incompetence of the urinary sphincter; and others have detrusor instability, affecting the bladder's push-down muscles. Some women are helped by antidepressants; women with muscle instability may respond to muscle relaxants.

Finally, reports Dr. Cardozo in *British Medical Journal*, the book *The G Spot*, by Alice Kahn Ladas, Beverly Whipple, and John D. Perry, a few seasons back, implied that a loss of fluid from the female urethra during sexual activity was ejaculation at orgasm. "Could it be," writes Dr. Cardozo, "that female ejaculation is a far more socially acceptable concept than urinary incontinence. . . ?" If so, she thinks doctors must help patients to enjoy their sex lives despite their bladder problems—but this will happen only when it's as easy to talk about incontinence as about sex.

predicting burn healing

A noninvasive probe now enables doctors to tell whether a burn should receive a skin graft or be allowed to heal on its own. At University of California, Irvine Medical Center, burn specialists use a technique called laser Doppler, combining sound- and light-wave frequencies to measure the speed of blood flowing through the burn. If the probe predicts a graft is needed, the patient may be spared about three weeks of useless treatment, according to Kenneth Waxman, M.D., a pioneer in the method. And if the probe predicts that the burn can heal by itself, needless surgery is avoided. About a dozen other hospitals have the device.

Health

THE NEW IUD: The enemy within?

For better or worse, a copper intrauterine device (IUD) has returned to the American market. Although some experts are hailing it as a needed birth-control alternative, others raise serious questions about its safety. The ParaGard Copper T 380A is not that unusual in itself, but the detailed consent form that doctors must urge their patients to sign is.

Some five million women in thirty countries currently use the Copper T, which was developed by the Population Council, a non-profit research organization that promotes birth control, especially in developing countries. The Food and Drug Administration (FDA) approved the IUD in 1984, but large companies have become increasingly cautious about investing in birth-control products because of the number of legal claims against the manufacturers of the no-longer-distributed Dalkon Shield and Copper 7 IUDs. GynoPharma, Inc., which has acquired the license to distribute the ParaGard, has only eight employees; its small size and relatively few assets make it an ideal company for launching a controversial product.

Experts are hailing the new ParaGard IUD as effective, convenient, and inexpensive—but is it safe?

The small copper-on-plastic ParaGard is inserted through the cervix into the uterus, where it can remain for up to four years. A single-filament polyethylene string hangs from the uterus. GynoPharma recommends that the device be used only by women who have had a child, are at least twenty-five years old, have no history of pelvic inflammatory disease (PID) or sexually transmitted diseases, have ready access to medical facilities, and are in monogamous relationships.

Because of the controversy over the safety of IUDs, GynoPharma's marketing approach tries to ensure that women and their health practitioners are aware of who should—and should not—use the ParaGard. The company ships the IUD only to doctors who have acknowledged in writing that they understand the labeling information and will explain it to their patients. Every woman is asked to read and initial each of twelve sections of a ten-page consent form to indicate that she understands the risks. The insistence on such careful risk disclosure is to protect not only the woman's health but the company from liability.

"If the consent form is accurate, then the company is protected from claims that it failed in its 'duty to warn' about the product's dangers," says George J. Annas, a professor of health law at Boston University and the chairman of the American Bar Association's Committee on Legal Problems in Medicine. It doesn't make much difference whether you sign the form or not, he says: "To a jury, the issue is going to be whether what's happened to a woman is owing to negligence or is the result of an IUD risk that she knew about."

What, in fact, are the ParaGard's risks? According to a study conducted by the Population Council, upon insertion of an IUD, women are twice as likely to contract pelvic infections as women who don't use any contraception. In the council's four-year study of 1051 women fitted with the ParaGard, it found that 2 percent developed PID, about 25 percent had to have the IUD removed because of excessive bleeding and pain, and two women suffered uterine perforations; an ongoing, unpublished study suggests that these risks may turn out to be lower. In addition, infertility is a recognized risk for all IUDs.

Some, though not all, experts are concerned about the ParaGard's "tail" (the polyethylene string) and its high copper content. The Dalkon Shield's multifilament tail, in fact, has been blamed for the injury that that IUD caused women. Researchers have found bacteria on *all* IUDs examined after removal, including those with a single filament tail. And, although Howard J. Tatum, M.D., one of the first to develop copper IUDs, has endorsed the ParaGard as "probably the safest IUD available," he worries that IUD tails can adversely affect cervical mucus, which protects the uterus from infection.

Paula Fives-Taylor, Ph.D., a professor of microbiology at the University of Vermont's College of Medicine, points to copper as a source of trouble. To reduce its failure rate and allow it to be smaller and less irritating to the uterus, the ParaGard has much more copper than any other IUD. But Fives-Taylor's research reveals that the antibody production of uterine cells falls drastically (by almost 80 percent) after exposure to this level of copper concentration, as does the ability of immune cells to attack bacteria. However, C. Wayne Bardin, M.D., the director of biomedical research at the Population Council, says that the council has conducted studies for years that compare women outfitted with copper IUDs with those wearing other kinds of IUDs, and "we have not found that women wearing copper IUDs have had an increased incidence of illness."

Despite the controversy over safety, the American College of Obstetricians and Gynecologists, Planned Parenthood, and the World Health Organization have welcomed the ParaGard as another birth-control option for women, one that is effective, relatively safe, convenient, and inexpensive. "Many women around the world have had eight or nine pregnancies where the maternal mortality rate and complications from pregnancy are tremendous," explains Sorosh Roshan, M.D., a gynecologist and the president of the International Health Network for Women and Children. "There is a place for this IUD."

Victoria Leonard, the executive director of the National Women's Health Network, is more vehement about the dangers of the IUD: "It's only appropriate for women who are convinced they've finished childbearing and who are in monogamous relationships. Women should view the IUD as a potential cause of sterility." She endorses the consent forms but worries about women who may not absorb what they read.

Even those who promote the use of IUDs acknowledge that, like other contraceptive methods, the ParaGard has risks. Those who oppose the IUD point out that the magnitude of those risks may not come to light for a long time. And there are concerns about women who, because they are uneducated or don't speak English well, won't understand the consent form. What about overcrowded, understaffed clinics that don't have time to explain the risks properly? What about women who don't know they've had a uterine infection or who are too embarrassed to admit that they have several sexual partners? What about women who are monogamous now but won't be next year when they'll still be wearing an IUD? Luckily, most American women have access to medical facilities and alternative contraceptives. Women in developing countries aren't as fortunate.

—SUSAN S. LANG

Susan S. Lang *writes on psychology, health, and medicine.*

THE ABORTION PILL: French women will have it—why can't we?

Women in France, China, and England who fear they are pregnant should soon be able to take a pill to terminate the pregnancy. But the pro-life movement here has made it clear that it will do everything it can to keep the French-made RU 486—known as the "abortion pill," the "month-after pill," or even, by some, as the "French death pill"—out of the hands of American women.

Named after Roussel-UCLAF, the French pharmaceutical house that developed it, RU 486 is a synthetic steroid that prevents an implanted egg from surviving in the uterine wall. The drug (generically known as mifepristone) works by blocking receptor molecules in the uterine lining from accepting progesterone; without this hormone, which is vital to pregnancy, the lining of the uterine wall breaks down and sloughs off, beginning menstruation.

Some doctors are hailing this progesterone antagonist as a major advance. "RU 486 is a totally new kind of compound, one we've been looking for since the late 1960s," says C. Wayne Bardin, M.D., director of biomedical research at the Population Council, which funds most of the American RU 486 abortion research. "It's a breakthrough that offers women a chemical alternative to surgical abortions with very few side effects." It's not only less painful, but also safer, according to Daniel Mishell, Jr., M.D., who has been testing RU 486 at the University of Southern California School of Medicine for four years.

Surgical abortions run the risks of uterine perforation, infection, infertility, and psychological trauma; RU 486's side effects are primarily nausea and heavy bleeding.

Used as an abortifacient, the drug is effective 85 to 90 percent of the time (it is 90 to 95 percent effective in the early weeks of pregnancy, and 80 percent effective by the seventh week). When it doesn't work, women receive a surgical abortion as a backup. Based on research with five hundred women in seven countries, the World Health Organization reports that the rate of successful abortions jumps to 95 percent in the first twelve weeks when synthetic prostaglandins, a class of drugs that induce uterine contractions and is already approved by the FDA, are used at the same time as RU 486. All told, more than four thousand women have been tested with RU 486 and experts predict that it could replace 80 to 90 percent of the 1.5 million surgical, first-trimester abortions performed in this country annually.

A woman can use RU 486 not only to terminate an early unwanted pregnancy, but also to bring on a suspiciously late period. "It's a wonderful concept because it allows a woman to take action very early if she wants to make sure that she doesn't become pregnant," says Judy Norsigian, a women's health advocate and a coauthor of *The New Our Bodies, Ourselves.* Not that anyone is recommending regular use of RU 486 as a "month-after" pill: the evidence is not yet in on long-term effects.

RU 486 may have other important applications. According to Gary Hodgen, M.D., the scientific director of the Jones Institute for Reproductive Medicine at Eastern Virginia Medical School, the drug looks "extremely promising" for the treatment of en-

(Continued on page 232)

It's a breakthrough—not only less painful but safer than surgical abortions

Health

(Continued) dometriosis, one of the major causes of infertility. Because it can also dilate the cervix, Dr. Hodgen estimates that it also may be able to prevent almost one-third of the caesarean sections in the U.S. Researchers are investigating RU 486's potential in treating progesterone-dependent tumors of the breast, ovary, and endometrium; fibrocystic breast disease; PMS; and Cushing's syndrome, a life-threatening hormonal disease of both sexes that is currently treated by removing the adrenal glands. It may also be useful as a contraceptive for women over thirty-five who can't take birth-control pills for health reasons.

But no American pharmaceutical companies have publicly expressed an interest in obtaining a license from Roussel-UCLAF to bring the drug to the U.S. In addition to the $125 million it can cost a company to get a drug tested and approved by the FDA, RU 486 represents a political and economic headache. "If any company applies for a license or puts RU 486 on the market, there would be a nationwide boycott, I assure you of that," says John Willke, M.D., the president of the National Right to Life Committee.

Pro-lifers have seen to it that no federal funds may be used to study abortifacients and have pressured pharmaceutical companies to withdraw from the contraceptive market. Since 1973, National Right to Life has urged its members to boycott Upjohn because of its production of prostaglandin abortifacients. In 1985, Upjohn abandoned its reproductive research unit and withdrew one of its three prostaglandins from the market.

Pro-lifers are adamant that RU 486 be called an abortifacient and not a contraceptive because it does not prevent fertilization. They fear that widespread use of the drug could double the number of aborted concepti. This controversy over terms comes about as a result of the American College of Obstetricians and Gynecologists' having defined conception to mean implantation rather than fertilization (40 to 80 percent of fertilized eggs naturally fail to implant themselves). But anti-abortion activists prefer to consider that conception begins with fertilization. Just like IUDs and some birth-control pills, RU 486 has no effect on whether an egg is fertilized; it just insures that the implanted, fertilized egg cannot survive.

Meanwhile, proponents of RU 486 avoid the term "abortifacient," preferring instead "postcoital contraceptive," "contragestive" (which means preventing gestation), "menses regulator," or "menses inducer." Whatever it's called, "everyone knows that as soon as it's approved for other purposes, it'll be used for abortions," says the Population Council's Dr. Bardin. (Drugs approved by the FDA for one purpose may be prescribed by physicians for others.)

Will American women ever have access to RU 486? "Progesterone antagonists—in one form or another—are so useful to medicine that it would be a tragedy to society not to get these medications approved for use here," says Dr. Hodgen, who knows of several small companies that are interested in distributing the drug and that would not be greatly vulnerable to boycotts and liability suits. "The chances are good that RU 486 will eventually be on the market—definitely in the next decade." Until then, Europe will be the proving ground for RU 486, either tomorrow's answer to abortion or another birth-control bust. —S.S.L.

("Health" cont. on page 234)

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Health

("Health" cont. from page 232)

the dalkon shield: contraceptives as risky business

Tens of thousands of women have suffered permanent uterine damage from the Dalkon Shield, an IUD sold to some 2.3 million American women in the early 'seventies. A.H. Robins, the manufacturer, withdrew the IUD from the market in 1974, and after disposing of 9500 injury claims at a cost of $530 million, filed for bankruptcy in 1985.

The U.S. Bankruptcy Court in Richmond, Virginia, received more than 330,000 claims against the Shield; nearly 200,000 are still active, and claims continue to pour in. The court has ordered Robins, also the manufacturer of such lucrative products as Chap Stick and Robitussin, to put $2.48 billion into a trust for claimants as soon as it finalizes its reorganization plan.

The Dalkon Shield is not the only IUD under attack. Hundreds of similar claims are pending against G.D. Searle & Co.'s Copper 7, which was withdrawn from the market in 1985. Although Searle has won fourteen of the sixteen cases that have gone to trial by jury, many cases have been settled out of court, says NYC attorney Sybil Shainwald, a board member of the National Women's Health Network.

"IUDs cause debilitating and sometimes even life-threatening problems," says Karen Hicks of the Dalkon Shield Information Network. "The only difference between the Dalkon Shield and the other IUDs is the number of women who claim to have been hurt by them."

For more information, write to the Dalkon Shield Information Network, P.O. Box 53, Bethlehem, PA 18016; or call (215) 867-6577.—S.S.L.

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mind Health

BY CAROL TAVRIS, Ph.D.

what, me worry?

Everyone worries on occasion, but some make a habit of it. Janet M. Stavosky and Thomas D. Borkovec, Ph.D., at Pennsylvania State University, find that chronic worriers tend to be most afraid of making mistakes, being criticized, and feeling self-conscious. These people know that their worrying is illogical; but, say the researchers, they feel that if they do *not* worry, the thing they fear is somehow more likely to happen.

Borkovec regards worry as a "habit disorder" and has developed an effective five-point treatment program. Worriers are instructed to establish a half-hour worry period at the same time and place every day and use it to worry intensely. They are taught to monitor themselves during the day, learning to identify the signs of a "worry episode" and nip it in the bud by postponing worrying and redirecting their attention to the task at hand (or finding one). With this method, chronic worriers learn to interrupt the process, and by focusing on their fears intensely during the worry period, they often extinguish them. (It's not easy to do nothing but worry for a full half hour.)

Stavosky and Borkovec find that women are far more likely to report being worriers than men, though it is not known why. Perhaps women are more vulnerable to social evaluations and thus constantly fear they are not "measuring up." In treating worry, Stavosky and Borkovec conclude, therapists need to help women increase their self-awareness, self-determination, and sense of identity—not simply stop them from worrying about their current lives.

chasing life dreams

"What happens to a dream deferred?" wrote Langston Hughes. "Does it dry up / like a raisin in the sun?" No, says Patricia Weenolsen, Ph.D., of the University of California, Santa Cruz; a "dream deferred" is likely to haunt the dreamer all of her life. Weenolsen surveyed forty-eight women, ages twenty-five to sixty-seven, and learned the importance of the life visions established in childhood and adolescence. Of the women who had fulfilled their life dreams, only one regretted it ("a disaster"); but of those who had not, almost all regretted it—even when they had successful careers and marriages. A sixty-seven-year-old woman who'd wanted to be a journalist since she was twelve, but whose parents insisted she be more practical, still regrets not having followed her "first love." A forty-year-old who stopped singing and acting as a child when her father died still dreams of taking it up again.

In contrast, the women who did fulfill their early dreams were overwhelmingly satisfied, even when that fulfillment came late in life. "The life dream is what Carlos Castaneda called the 'path with heart,'" says Weenolsen; it is based on intrinsic love of the activity or goal.

Many people veer off the path because of practical problems, the opposition of relatives, or their own lack of faith. "Such decisions of the head rather than the heart," says Weelnolsen, "are the ones we most deeply regret."

is natural childbirth really better?

Over the years, beliefs about the "correct" method of childbirth have varied: home vs. hospital, "natural" vs. "unnatural," husbands present vs. husbands banished. The woman who wants to go against the norm is usually made to feel deviant or guilty. Some psychologists fear that women who have emergency caesareans will feel that they have somehow betrayed the movement for "natural" childbirth and will be more anxious about their mothering abilities than women who have the "bonding experience" of being alert during vaginal deliveries.

Good news. Jill A. Padawer, Ph.D., Corey Fagan, Ph.D., Ronnie Janoff-Bulman, Ph.D., and their colleagues at the University of Massachusetts, Amherst, compared twenty-two women who delivered vaginally with twenty-two women who had emergency caesareans and found no differences between the groups in psychological well-being and adjustment.

Although women may have cause to be concerned about the rising rate of *unnecessary* caesareans, there is nothing to fear about the psychological effects of an emergency caesarean.

a new strategy for two-career families

The "dual-career couple" used to mean the dual-career wife: he "let" her work; in exchange for this largesse, she got her career and all the housework and child care. This idea was followed by the goal of absolute equality—splitting every household job fifty-fifty. In her upcoming book *Sharing It All: The Rewards and Struggles of Two-career Families* (Plenum), Lucia Gilbert, Ph.D., of the University of Texas at Austin, finds that the notion of dual-career "equality" has been superseded by that of *equity*: a sense of fairness and reciprocity in doing the family jobs.

For example, says Gilbert, when both spouses are earning good incomes, they must find new ways of showing a partner that they need him or her and of feeling needed in return. Needs are no longer expressed in traditional role terms ("I need your income, you need my cooking") but in terms of interdependency ("I need you to tend to me while I cope with this deadline, you need me to baby-sit while you review your budgets").

Gilbert acknowledges male resistance to change, but she also notes the way women sabotage their own dreams. Some decline opportunities for advancement because they *anticipate* the husband's objections. Some end up "doing it all" because that's the path of least resistance. Unhappily, that short-run solution may block the long-term goal of "sharing it all."

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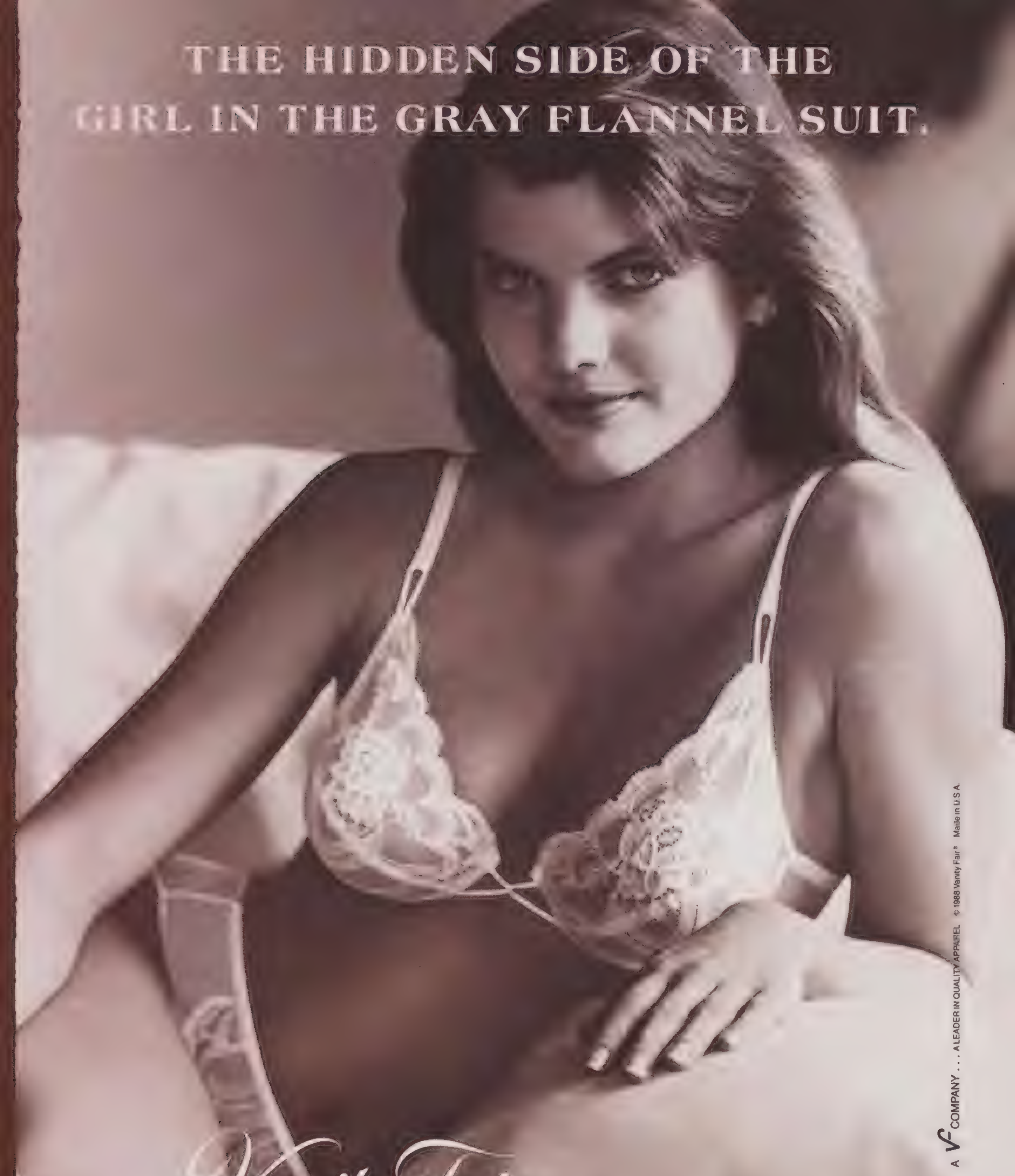

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When a doctor prescribes surgery, one place you might go for a second opinion: to the nearest telephone. The Second Surgical Opinion Hotline (details *below*), sponsored by the U.S. Department of Health and Human Services, will refer you, through an agency in your area, to a local expert. It's just one of a growing number of health hotlines that enable callers to dial up information—often toll-free—on topics ranging from AIDS to exercise. Here, some choices (call during business hours unless otherwise noted):

AIDS: National AIDS Hotline, affiliated with Centers for Disease Control, Georgia. Twenty-four hours, seven days. (800/342-AIDS)

CANCER: Cancer Information Service, National Cancer Institute, Maryland. Mon.-Fri., 9:00 A.M. to 10:00 P.M.; Sat., 10:00 A.M. to 6:00 P.M., in all time zones. (800/4-CANCER)

EATING DISORDERS: National Association of Anorexia Nervosa and Associated Disorders (ANAD), Illinois. (312/831-3438)

EXERCISE: Aerobics and Fitness Hotline, Aerobics and Fitness Foundation of America, California. (800/BE-FIT-86; in California, 800/3-HEALTH)

FOOD SAFETY: Meat and Poultry Hotline, USDA, Washington, DC. (800/535-4555; in Washington, DC, 447-3333)

PLASTIC SURGERY: Facial Plastic Surgery Information Service, American Academy of Facial Plastic and Reconstructive Surgery, Washington, DC. Twenty-four hours (800/332-FACE; in Washington, DC, 842-4500; in Canada, 800/523-3223).

GENERAL SURGERY: Second Surgical Opinion Hotline, Maryland. Seven days, 8:00 A.M. to 12:00 A.M. (800/638-6833; in Maryland, 800/492-6603).

IS YOUR DOCTOR LISTENING?

Doctor/patient communication is key to accurate diagnosis and treatment of medical conditions; a healthy partnership has even been shown to help patients tolerate and overcome health problems. In one study conducted at UCLA, breast cancer patients who were trained to ask their doctors questions lived happier, more functional lives than control subjects.

But today, there's evidence of a widespread lack of communication between patient and doctor. In one study of routine medical visits, doctors retrieved only about 50 percent of information necessary to evaluate patients' conditions. Other studies have shown that physicians cut off patients before they've completely reviewed their symptoms and concerns, often leaving vital information unstated. Compounding the problem: patients often forget to disclose information or don't ask questions. Result? Patients, on average, recall only about 50 percent of what doctors tell them, leading to misuse of medications and slowed recovery.

There is hope: Mack Lipkin, Jr., M.D., co-director of the Society of General Internal Medicine's Task Force on the Medical Interview and Related Skills and director of primary care, NYU School of Medicine, notes, "Training in medical schools and residencies has improved; doctors learn to listen to patients and to encourage patient participation." Signs that say a doctor is listening? "He or she asks for clarification when necessary and summarizes what you say to get facts straight."

Here, ways to be a more informed patient:

Write down what you don't understand about your condition or treatment. In one study, patients who reviewed these thoughts while sitting in doctors' waiting rooms asked doctors more relevant questions and, afterward, felt more in control of their condition.

Before a medical consultation, note relevant facts about symptoms: when/where they were first noticed; how they've changed; what makes them better or worse.

If you suffer from a chronic condition, keep a brief but specific journal of when and where symptoms occur.

Establish a relationship with a doctor through regular checkups. "If you wait until you're sick, it's hard to be objective about the care you're getting," says Dr. Lipkin. "Regular visits give doctors a base on which to evaluate a new complaint."

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food allergies: the real story

BY JUDITH SCHMID

Most food allergies are triggered by nuts, shellfish, eggs, milk, or wheat; the allergenic status of certain fruits and vegetables, however, is now widely debated among medical experts.

If a woman believes she has food sensitivities and visits more than one doctor, she may get more than one diagnosis. One doctor may confirm her allergies, based on a series of blood tests; another doctor, on the basis of different tests, may suggest she is not allergic to any food and that there are other causes for her symptoms. Why the confusion? Not only do experts disagree about what constitutes a food allergy, but food-allergy testing techniques vary among specialists.

"The number of adults who believe they have food allergies vastly outnumbers those whose allergies can be proven by medical testing. Many doctors also don't do the necessary testing to identify a true food allergy," says Hugh Sampson, M.D., associate professor, division of allergy and immunology, Johns Hopkins University, Baltimore.

allergic reactions?

According to Dr. Sampson, at least 90 percent of documented food allergies are to nuts, shellfish, eggs, wheat, or milk. Certain food additives—including sulfites, yellow #5, and sodium benzoate—can also cause allergic reactions, though this is rare. (Allergic reactions should not be confused with *toxic* reactions: headaches after consuming wine or abdominal discomfort after eating foods with monosodium glutamate.)

Food allergies often are confused with food intolerance or digestive reactions, adds Dr. Sampson. "It's common to have trouble digesting milk; but this doesn't signal an allergy—which is an immunologic reaction."

Oddly, belief that a food causes allergy may produce a reaction. "Studies have shown that a placebo can cause real physical symptoms when someone is convinced it is an allergy-causing food." Many experts believe the only accurate way to confirm an allergy is to have a patient ingest the suspected allergenic food as well as a placebo during a test in which the two have been made indistinguishable—e.g., in capsule form. (Doctors add that not all patients are candidates for this test; it's not for those for whom consumption of the food may be life-threatening.) If the suspected food produces allergic symptoms, support by a positive skin test (a local immunologic reaction) is considered conclusive evidence of a food allergy.

Instead of doing these simple tests, many doctors perform a series of costly blood examinations to measure immunologic abnormalities, says S. Allan Bock, M.D., senior staff physician, National Jewish Center for Immunology and Respiratory Medicine, Denver, Colorado. "The test results are essentially meaningless because blood will reveal immune reactions to a number of foods—as it would to any foreign protein—even if a person had no allergies. Allergenic foods set off immune reactions that lead to specific symptoms."

Only four allergic reactions to food have been medically documented: gastrointestinal reactions (abdominal pain, vomiting, diarrhea); skin rash; respiratory reactions (sneezing, itchy eyes), and anaphylaxis (a systemic reaction that can lead to a potentially fatal swelling of the airways).

allergy symptoms?

What about migraine headaches? Although allergy experts once discounted that these were related to food allergy, that view is changing. "Recent studies have shown that while food-triggered migraine is uncommon, it can occur several hours after a specific food is eaten," says Philip Fireman, M.D., director of the asthma and allergic diseases center and professor, University of Pittsburgh Health Center Hospitals.

Several popular books, including *Yeast Connection: A Medical Breakthrough* by William Crook, M.D. (Random House), claim that food allergies cause other symptoms—chronic fatigue, depression, muscle aches—that, says Dr. Crook, "often can be relieved with a one-week elimination diet." Experts say there is no scientific evidence that such symptoms are caused by food allergies.

Others contend that current research methods cannot detect certain food allergies and that allergies cause wide-ranging problems not yet documented by research. Says Dean Metcalfe, M.D., senior clinical investigator, National Institute of Allergy and Infectious Diseases, Bethesda, Maryland: "Perhaps one day we'll understand what causes unexplained symptoms people perceive as food allergy; until then, doctors should not routinely offer 'allergy' treatments to these patients."

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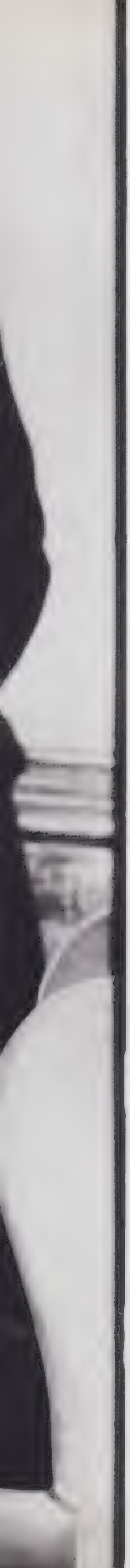

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Well-being

the truth about salad bars

BY JUDITH S. STERN, Sc.D.

Today, salad bars are everywhere—from supermarkets and corner delis to fast-food meccas. They seem healthful: having vegetables and fruits ready-to-eat would seem to make it easier for people to fill what nutritionists say is a major void in the American diet. "People don't eat enough fruits and vegetables. . .even though these may be some of the most beneficial foods for preventing cancer," says Blossom Patterson, M.A., the lead investigator of a new National Cancer Institute (NCI) study of eating patterns in the United States. Results of this study, published recently in the *American Journal of Public Health*, revealed that on the day of the survey: over 40 percent of the United States' adult population did not eat any fruit; about 20 percent did not eat any vegetables. While the role of fruits and vegetables in cancer risk reduction is hotly debated by scientists (and experts say that more research is needed), many nutritionists agree that Americans should increase their consumption of these foods, which are low in calories and fat, high in fiber and other vital nutrients.

salad drawbacks

Are salad bars the answer? Experts agree they need to be approached with caution. In fact, women today eat more salads; but they may also be consuming more fat. The hidden culprit: the use of high-fat salad dressings. Both the American Heart Association and NCI agree that the fat in our diet should be limited to 30 percent or less of total daily calories. A woman quickly negates a salad's low-fat benefit by adding a few tablespoons of dressing. At some salad bars, seemingly "healthy" salads—cole slaw, pasta and potato salads—derive as much as 85 percent of their calories from fat.

Even the convenience of salad bars has its drawbacks: pre-cut fruits and vegetables lose some of their nutrients, especially vitamin C and folic acid, due to oxidation.

Some restaurants cook and refrigerate vegetables before adding them to salad bars; but this practice, too, can cause nutrient loss. In one study, researchers found that refrigerated cooked vegetables lost 25 percent of vitamin C in twenty-four hours and up to 66 percent in two to three days. Most supermarkets which put out fresh produce daily have a high turnover to minimize such problems; but the best way to derive maximum nutrient benefit from fresh fruits and vegetables is to eat them right after they're sliced.

Keeping vegetables from browning and wilting is a problem that has resulted in equally troublesome "solutions." The most serious was the addition of sulfite, a sulfur-derived preservative, to many foods. In July 1986, use of this potentially allergenic additive in raw fruits and vegetables was banned—good news for an estimated one million sulfite-sensitive Americans. Last December, the Food and Drug Administration proposed a ban (which has not yet gone into effect) on the use of sulfites in fresh potatoes—which has been linked to four deaths. The latest method of extending the fresh appearance of produce is by spraying it with water. Grocers claim it gives produce a fresh appeal; but some experts believe it may wash away water-soluble nutrients.

better choices

Salad bars can still be an excellent, healthful meal choice—the trick is to learn how to navigate one's way around them to reduce the intake of fat. Some general guidelines:

- Start with a "base" of leafy greens (spinach, cabbage, lettuce), leafy reds (radicchio, red cabbage), and yellow vegetables (carrots, peppers)—high in vitamins C, A, and folic acid and a source of fiber.
- Opt for fresh fruits—citrus slices, strawberries, etc.—rather than high-calorie "ambrosia" salads with marshmallow and coconut.
- Add a few cruciferous vegetables—broccoli, cauliflower, cabbage. According to NCI, they may reduce cancer risk (though all the evidence is not yet in); they're also good sources of dietary fiber, vitamins B and C.
- Minimize intake of foods containing mayonnaise—potato and pasta salads, tuna and chicken salads. Nearly 87 percent of the calories in some kinds of cole slaw, for example, come from fat. If you can't skip these, limit serving size to 1/4 cup. A better choice: have plain water-packed tuna in your salad.
- Legumes (e.g., kidney beans) are excellent sources of B vitamins and high-quality protein. If you're watching your sodium intake, however, steer clear of the three-bean salad, which could have up to 550 mgs. of sodium in a 1/2-cup serving.
- Beware of "add-on" items that can pack high-calorie punch. One ounce of shredded cheddar cheese, for example, totals 114 calories, and more than half of them are from fat. Better choice: a tablespoon of grated parmesan cheese (23 calories). Other foods to avoid: chopped eggs, crumbled bacon, chopped olives—all add fat and calories. Bacon and olives also add sodium. A healthier way to get crunch in salads: from chopped vegetables (such as celery and peppers); get flavor from fiber-rich alfalfa sprouts.
- How to "dress" a salad? Most salad dressings supply about 150 calories in a 2-tablespoon serving; many people use more than that. At McDonald's, for example, a single salad-dressing packet (300 calories) is given with each salad, though it's intended to serve two. In most cases, more than 85 percent of the calories in salad dressings—even in low-calorie dressings—derive from fat. Another problem: most dressings are also high in sodium. Vinegar, combined with a little olive oil and lots of herbs, is still the best choice.

Judith S. Stern, Sc.D., *is professor of nutrition, University of California, Davis.*

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Well-being

no-sweat exercise?

BY SUSAN S. LANG

For anyone who has ever cursed the effort it takes to get and stay in shape, passive exercise machines—which repeat a motion, such as leg lifts, several hundred times in eight to ten minutes—are cropping up in many health and beauty salons and are irresistibly enticing: "Relax and lose inches," advertisements proclaim. "No-pain, no-strain, no-sweat exercise...firms, tones, reduces." But can you really earn "thin thighs" while the machines do all the grunting?

Eight exercise experts had a consistent response: If you don't work the muscle, it's impossible to see results—the effort put in is directly proportional to benefits gained.

But what if you resist the movements as many users are instructed to do? "Even when a woman resists these machines, she may still be doing less exercise than if she were doing her regular workout," says James S. Skinner, Ph.D., an exercise physiologist and director of the Exercise and Sport Research Institute at Arizona State University, Tempe. In fact, he says, when one resists a machine one uses only a third of the energy one burned pushing or pulling a rowing or Nautilus machine or doing leg lifts on one's own.

A typical passive exercise circuit consists of five or six motorized tables that move one set of muscles at a time. Women spend from forty-five minutes to an hour and a half per session, two to three times a week. Cost: $6 to $10 per session.

Some manufacturers claim that clients have lost up to twenty inches in just a few months. But in one of the only controlled studies on passive exercise machines, researchers at the University of Florida, Gainesville, found *no* physiological differences between a sedentary group and a group of women who worked out on these machines twice a week for twelve weeks; although passive exercisers did improve somewhat in self-image and life satisfaction ratings. "The fact that the women exercising on the machines felt they were doing something may have provided some psychological benefit," says clinical psychologist Nancy Norvell, Ph.D., one of the researchers who conducted the study. A third group, who worked out on stationary bikes, lost about two pounds each and showed improved aerobic functioning.

Experts say that passive exercise machines could be useful to improve flexibility and range of motion, especially in rehabilitation programs. The machines can also promote relaxation, particularly those tables with vibrating pads. Studies have shown, however, that people on vibrating tables actually burn fewer calories than when simply standing, because metabolic systems slow down as they relax.

Other experts suggest that these "no-sweat fitness workouts" might serve as a beginning step for a *very* sedentary woman. But the use of these machines should only be temporary. Says William Haskell, Ph.D., a physiologist at Stanford University School of Medicine, "My concern is that people spend time on these machines instead of doing really productive exercise."

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olympic oomph

American women participating in next month's Summer Olympics Games in South Korea are stronger and better trained than ever before. Women to watch: **Evelyn Ashford** *(bottom left)*, aiming for her third Olympics, has set records in the 100- and 200-meter sprints and may still be the fastest woman in the world. Now thirty-one and a new mother, she has the same grit that won her a gold medal in '84.

For diver **Wendy Wyland** *(top)*, age twenty-three, Seoul represents a chance to improve on the bronze medal she won in '84. With recovery from shoulder surgery, her best event is the 10-meter platform. Her competition: Chinese divers.

Janet Evans *(near left)*, of California, with world records in 400-, 800- and 1500-meter freestyle, is the first woman in ten years to break world swimming records in three events. A teenager with a lean and small body (who has been competing since she was about three years old), Evans may be the United States' best hope against dominating German swimmers.

At just fifteen years old, **Phoebe Mills** *(bottom center)* is a gymnastics wonder. Coached by Bela Karolyi, who led Mary Lou Retton and Nadia Comaneci to greatness, Mills shines on the balance beam and uneven parallel bars. Real challengers: Soviet and Romanian gymnasts.

Expect to see more "older" women at Seoul. Women are competing longer, with more women participating in sports in their twenties and thirties.

Wendy Wyland

Phoebe Mills

Evelyn Ashford

Janet Evans

Clockwise from top: TONY DUFFY/Allsport, TIM MORSE, DAVE BLACK, DAVID MADISON/Duomo

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Well-being

body image

BY RITA FREEDMAN, Ph.D.

the cultured bosom

As baby boomers turn to the serious business of motherhood, breasts are swelling and spilling over strapless gowns; surgeons are doing a booming implant business; but the new focus on breasts and more shapely figures may produce a mixed blessing for women.

Historically, de-emphasized breasts have characterized periods of active feminist reform: In the 1920s, flappers bound their bosoms for a boyish look; in the '70s, a new wave of feminism swept in an athletic, small-breasted shape. In comparison, a 1980 study found large-breasted women are viewed as incompetent, immoral, and unintelligent—results that could spell trouble for women as fuller figures become more popular.

Other experts hail the fuller figure as a more realistic ideal, express hope that eating disorder rates may go down once painfully thin is no longer "fashionable." One fact remains: research shows most men *prefer* curvaceous women.

on the move

Despite the fitness "craze," only 41 percent of Americans meet minimum fitness standards of exercising vigorously for twenty minutes at least three times a week. The incentive behind that exercise is also surprising: more people say that they exercise for good looks than for good health; the most common motivation for physical activity among women is weight control. Interestingly, people with a high ratio of body fat are just as likely to rate themselves as being "in shape" as those with low body fat. Because exercise reduces self-consciousness and increases self-confidence, highly active people rate their bodies more positively than inactive people. Running fast, jumping high, and breaking records are psychologically important; they prove that weakness can be overcome, and they confirm one's capacity to do and to win—psychological strengths that can be carried out of the locker room into the bedroom and boardroom.

"fat-ism" facts

"Fat-ism"—a cruel prejudice characterized by a belief that thin people are healthier, prettier, sexier, and morally better than overweight people—affects all women of every age and shape, causing heightened self-consciousness, weight obsession, and fat phobia. But latest evidence indicates that being overweight need not bar a woman from being happy. When researchers surveyed several hundred women of all ages, they found no connection between fatness, thinness, and psychological well-being, even in overweight young women whom we might expect to be most vulnerable. Their conclusion: the social stigma attached to being overweight doesn't necessarily make women maladjusted; many don't look upon their weight as negatively as others do.

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Travel

Going native: renting a flat, a farmhouse, a villa —for a week, a month...

an american in périgord

BY PHYLLIS RAPHAEL

Pure and simple, it was neither poetry nor passion but root canal that took me to the Dordogne Valley. An overbooked dentist hung me up for an extra half hour in his waiting room just around the time Bob and I began to talk about renting a house for the month of August somewhere in France. While waiting, I flipped through a travel magazine to see a black river threading through a green valley and a shimmering village clinging improbably to the side of a cliff. There were other photographs as well: a mass of fresh marigolds, asters, and cosmos in a stall on market day at Montignac; a white tablecloth set for lunch on the grass in front of a bisque-colored château. I know when a message has my name on it. I stole the magazine and took it home to show Bob.

I already had a catalogue of French properties from the New York offices of a British company called Vacances en Campagne, and that night I singled out five honey-colored stone houses in the six- to seven-hundred-dollar-a-week range from among the castles and carriage houses of the Central Dordogne countryside. It was December, early enough by our standards to begin thinking of summer but not by those of Europeans, who reserve each August for the following year. Two weeks later, the agency told me that every house I'd chosen had wired back "occupied." But they could suggest two others: one new and, I thought, rather charmless; the second, a very good-looking old stone farmhouse whose only drawback was an elderly French woman who lived alone in a semi-detached portion. I wrestled with that old lady for three days and three nights. "What the hell," I said finally. "It's France."

There is excellent train service to the towns and villages of the Dordogne from the Gare d'Austerlitz in Paris, but I'm glad we went by car. The eight-hour trip was a slow immersion, a gradual passage. After the superhighway ended and we left the sunflower fields of the Loire Valley behind, the drive took on a life of its own, twisting around green hills, through old towns, past limestone cliffs, and down roads lined by poplars. I was no longer worried about the old lady, or about anything else that could possibly go

(Continued on page 254)

In the Dordogne Valley: cliff-climbing village Rocamadour

PATRICK WARD/Wheeler Pictures

Travel

"Cro-Magnon man had the delicate sensibility of a Rosa Bonheur..."

(Continued from page 253)
wrong with a house in France selected from a photograph in a catalogue—so seductive was the mysterious dark pull of the country, the stone houses with their red-tile roofs, the sudden view of a castle on a hill, and the winding rivers appearing and disappearing. By the time we drove up the road to the imposing stone farmhouse that stood alone on a hill, everything but the Dordogne had ceased to exist. Below us lay a valley of neatly squared farmland and pastures dotted with pale-red and yellow wild flowers. I was possessed.

Madame Cheyssac, a neighbor and the caretaker of our house, met us with a flood of rapid French, a barking dog, a husband astride a tractor, and a set of keys on a large brass ring. After a pumping of hands all around and a house tour sprinkled with "*très ancien*," they vanished into a night starting to fill with stars, leaving us to park the car in the barn and jump up and down under the grape arbor.

We'd lucked out. The house was far more beautiful than I'd expected and no more inconvenient than I'd imagined. We reached the two upstairs bedrooms, bath, and terrace by an outside staircase. Downstairs there was a foyer with a W.C., a large kitchen, and a huge living/dining room. We had no washing machine, dryer, or dishwasher and only one bathtub. But there was plenty of hot water, a long walnut dining table, several dark curving armoires, an extraordinary stone fireplace, and a ceiling thick with ancient beams. The original cobblestone floor and stone walls kept the house cool on the hottest afternoons, and the aroma of warm grass drifted through the open French doors, which—during almost all the time we were there—also offered a view of an unspeakably blue sky. We had a hayloft, a flock of pigeons in the eaves, and a herd of cows that moved with unerring good taste to a different spot in the valley each day. One morning I found one of them in the back yard. I photographed it alongside the old lady, who was making one of her rare appearances. We barely knew she was there most of the time, except for an occasional musical "*Bonjour, Madame. Bonjour, Monsieur.*"

The Lascaux School: Cro-Magnon cave painting circa 15,000 B.C.

The Central Dordogne area, Le Périgord Noir, is roughly two hundred miles square, and during the first weeks of our stay we drove prodigiously. We climbed to the top of the fortress at Beynac with its dazzling view across the valley, and we went to the walled town of Domme and to Les Milandes, the castle where Josephine Baker housed her adopted war orphans. We listened to Bach by night in a tiny church in Monpazier and ate *glace* in the cobblestoned streets of Sarlat.

Our residential status made us proprietary. Though the castle ramparts of Rocamadour—the village I'd first seen in my dentist's office—rose from the cliff like an illustration from a fairy tale, we felt betrayed by the jammed parking lot and the narrow street lined with gift and souvenir shops. Not so the cave at Lascaux. Here, fifteen thousand years ago, Cro-Magnon man brought art into being with his animal wall-drawings. Although the original cave is too fragile for viewing, it doesn't matter. A facsimile is accurate to the centimeter. Standing in the dimly lit space before the exquisitely drawn horses, bison, and panthers, I was awed. I had always thought of Cro-Magnon man as a pea-brain, but he had the delicate sensibility of a Rosa Bonheur.

After a while, toured out, we began to spend entire days on the Dordogne River. We rented canoes and drifted downriver, stopping along the banks for a picnic lunch and a swim. The water was cool and clear, the bottom smooth and stony. Floating on our backs, carried by the swift current, we would look up to see a castle gliding by. At the beach at Limeuil, the Dordogne and the Vézère converge in a perfect Y, and we drank Monacos—beer and grenadine—at a café under the trees. Other days we turned the car onto a side road and marched bravely across a field to find private beaches to claim as our own for an afternoon.

We did not forget to eat. The flats in the daily markets overflow with peaches, strawberries, melons, foie gras and truffles, *confits*, painfully exquisite cheeses, succulent prunes, and slender green beans. Every town has at least one restaurant, usually family-owned and cared for with tender pride. Ours in Le Buisson was Le Diable Bleu, lace-curtained and as gentle as its owner, Madame Lucette. I went back a second time for the forty-nine-franc steak and *pommes frites* dinner.

Our best meal was at Le Centenaire, a small, elegant hotel in Les Eyzies, where we dined in a garden under the stars. As the young waiters presented our Confit d'Oie and Aiguillettes de Magret de Canard with sweetness and humility, I thought of the way a young French friend had characterized the Dordogne: "It is not snobby."

According to the locals, earthy three-hour lunches are the best reason to visit this part of France. Bob was up for one of these gastronomic orgies right away, but I managed to put him off until we stumbled into Le Périgord restaurant in nearby Cadouin. We sat at a groaning farmhouse table while a flushed, breathless Madame bustled in and out of the kitchen with the endless terrines and *confits*, duck and

(Continued on page 256)

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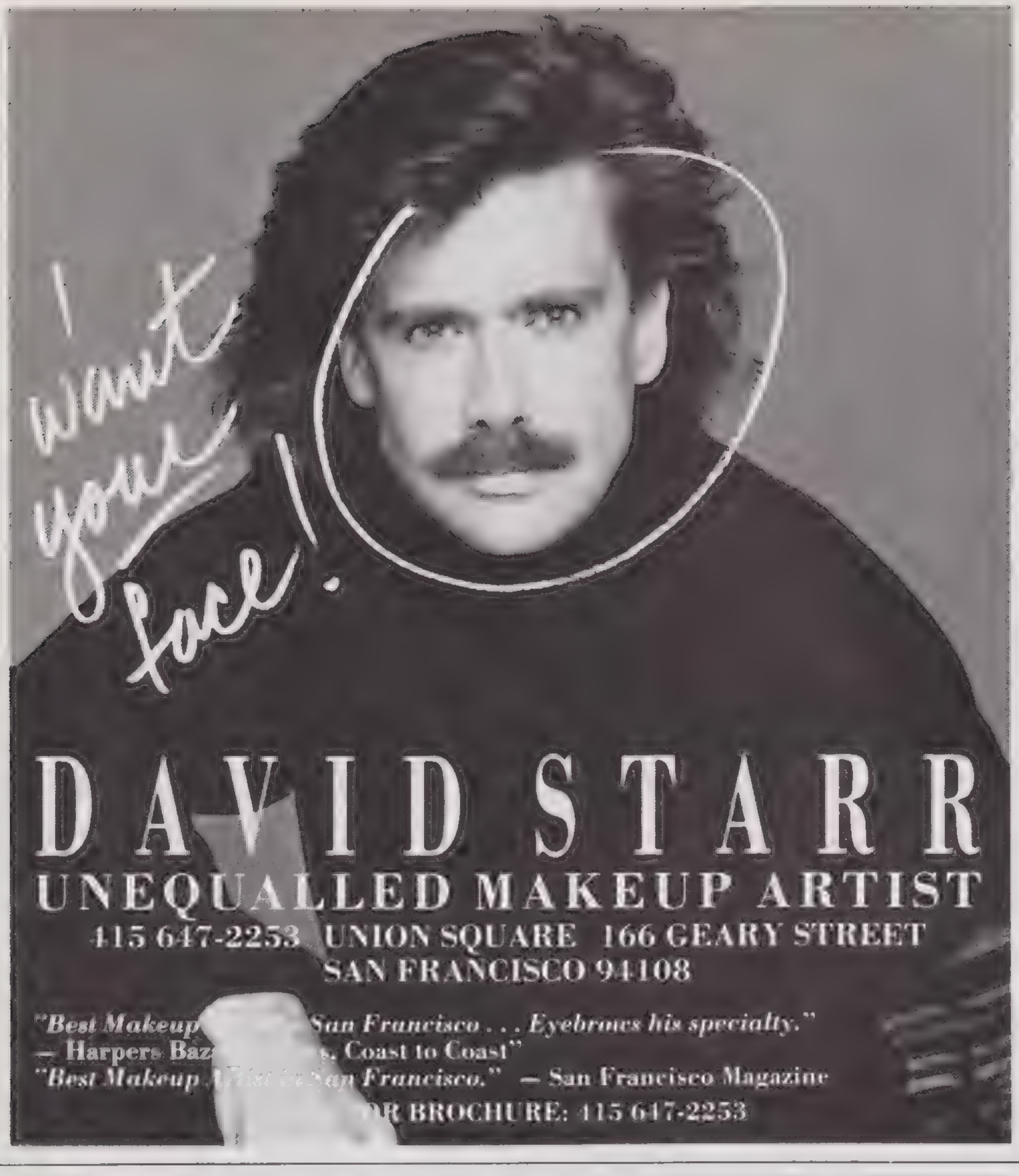
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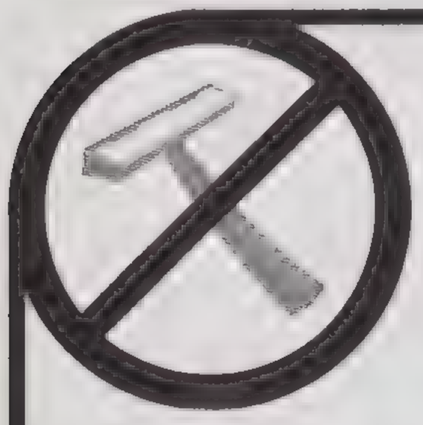

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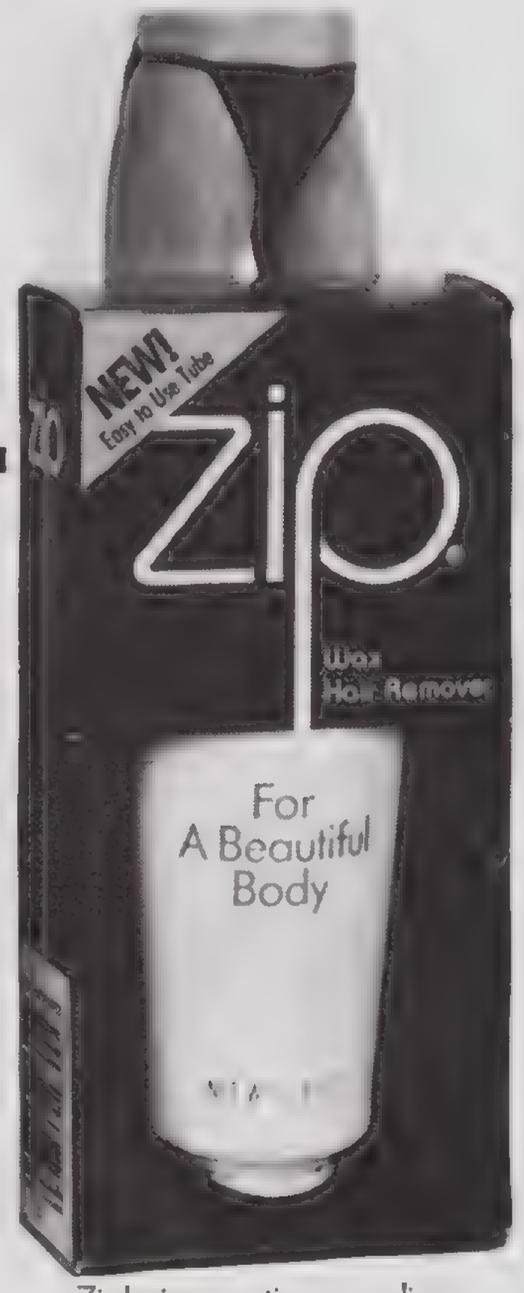

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Travel

(Continued from page 254)
goose pâtés, sardines, eggs, *truites*, *salades*, and roasts. Monsieur cleared plates but concentrated on storytelling. I confess to hating the quantity of food but loving the conviviality. After a generous tippling of eau-de-vie, Madame and Monsieur sent us home with a bottle of Bergerac and a piece of sponge cake wrapped in a napkin.

The Dordogne is not for the trend-setter or the action-seeker. It is a timeless place, charged with history. You can feel the past in the mysterious dark beauty of the landscapes and in the currents of the rivers. Eleanor of Aquitaine married Henry Plantagenet here and set off the chain of intrigues that led to the Hundred Years War. Richard Lion-Heart roamed these hills, and the resistance fighters of the Second World War hid in these forests. I felt graced to live, even for a brief time, in the security of such solid tradition and among so much beauty. In one of my last conversations with Madame Cheyssac, I asked if she ever went to Paris. Her head wagged with the absurdity. "*Jamais! Jamais! C'est fou là! Il fait trop de bruit!*" She gestured toward the valley. "*Là . . . C'est très tranquille.*"

Back in Paris, set to go home and still high from the trip, I had dinner with a friend who urged that I read Henry Miller on the Dordogne. "It is the country of enchantment," Miller wrote, "the nearest thing to paradise this side of Greece . . . . When the cities have killed off the poets, the Dordogne will be the refuge and the cradle of the poets to come. It gives me hope for the future of the race, for the future of the earth itself."

I kept the travel magazine but sent my dentist a good bottle of wine.

Phyllis Raphael *is a fiction writer who teaches at Columbia University.*

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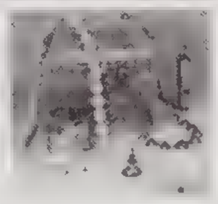

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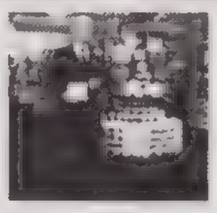

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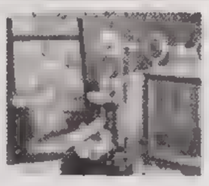

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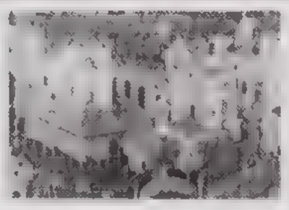

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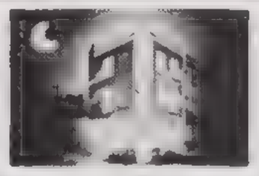

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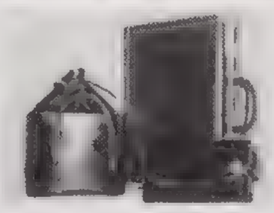

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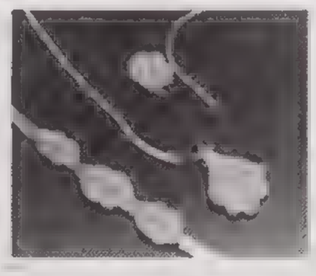

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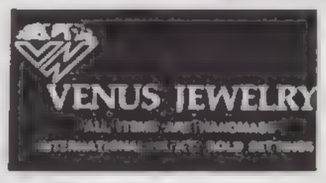

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unwinding, scottish-style

Going native on an Argyll estate

BY AMANDA LOVELL

I can't say my heart was in the Highlands from the beginning. The whole idea of Scotland felt more like a duty call; as if, having seen all the charming, thatched, fun parts of the mother country, it was time to pay our dues and visit a dour, chilly aunt with a history of scrapping, odd tastes in music and food, and a tight grip on her antiques—even back when the pound was all soft and lovable.

We thought we'd go in for fishing and self-improvement. Take a turn around some of Argyll and Perth and Inverness-shire's better fishing holes. Best Beloved would get the salmon out of his system. I'd do long, improving walks and books. And for the filet of our stay, we'd try a spot of self-catering in a stone cottage at Lunga, a sixteenth-century three-thousand-acre estate on the craggy Craignish peninsula.

In retrospect, maybe the first-time visitor to the Highlands should sneak up on them via the Lowlands, maybe see Edinburgh first instead of saving it for dessert. Try driving the hundred or so relentlessly unspoiled miles from Prestwick to Oban on your very first day, and you risk going into scenery shock. Now the loch is on one side of you; now it's on the other. Now the mountains are bare; now they're planted with tiny rows of conifers. On you go, the terrain getting bleaker and blacker: slopes covered with dark stubble; gnarled Rackhamesque trees clotted with crow's nests; heart-sinking hilltop vistas of the road leaping and twisting ahead of you like a wild thing, as if it will never end.

At Taychreggan, a rambling, whitewashed country house on Loch Awe, the venerable gillie ($13 a morning and all the whiskey he could drink—which added up to more than his fee) assured us there would be nae fish. The next morning's rowboat expedition—beautiful, of course, with the mist lifting off the miles of water like a series of scrims—proved him right. We drove into Oban and consoled ourselves with tattersall Viyella shirts and (when in Argyllshire) socks.

At Kenmore (whose eponymous hotel is one of the oldest in Scotland: 1572), the fishing (if not catching) is on the grounds of Taymouth Castle, by crenellated stone walls, under plumey Gainsborough trees—next to people hooking twenty-four-pounders, which does nothing for one's disposition. We drove into Aberfeldy. B.B. netted a tattersall vest at

(Continued on page 260)

Loch Maree in the Northwest Highlands, *above*, "the mist lifting off the water like a series of scrims..."

E. NAGELE/FPG

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For a magnificent Mousse, open this chocolate bar,

Travel

(Continued from page 258)

Haggarts. I landed a $120 Paisley at a country auction.

The next few days followed the same pattern. B.B.'s fishing frenzy dissipated by noon, leaving the rest of the day free to see castles and shop. We arrived at Lunga with books unread, walks untaken, fish uncaught, but bags bulging with tartan blankets, bits of Gaudy Welsh, staghorn-handled grapefuit knives.

Friends Libby and Tom, who had driven up from London, were already in the cottage's stone-walled courtyard unloading a trailerful of riding clothes, fishing gear, shooting sticks, kilts, folding bikes, an inflatable boat, and bags of groceries from the supermarket in Oban that looked alarmingly like ours.

The whole point of self-catering (an oxymoronic British term that basically means you do your own cooking instead of letting some nice hotel cater *for* you) isn't so much to save the bundle you inevitably do; or so you get to know a people through its supermarkets (who but the Empire would have so many kinds of frozen curry?)—it's so you can surround yourself with friends and relatives who get into the Spirit of Things.

"I bought four haggis," said Libby.

"Four. . . *haggis*?" I choked.

"Why," said Libby, "How many did you buy?"

The estate turned out to be satisfyingly Scottish-looking. Lunga's sixteenth-century great house is tall and turreted, austere from the outside, a wonderful jumble of Scottish Country (English Country with tartans and taxidermy; Mario Buatta meets Teddy Roosevelt) on the inside. The ping-pong (née drawing) room has an eighteen-foot ceiling; huge chandelier; several room-size Old Masters, including a Correggio; and a view through soaring windows of the Inner Hebrides, although *which* Inner Hebrides, in this tangle of land and sea, it's hard to say. The Dowager Duchess of Argyll recently finished her memoirs in one of the four *World of Interiors*–worthy apartments here.

The cottages, nestled in rhododendron-filled woods, are slate-roofed and gabled, with the rusticated tree-trunk porticoes you see all over Argyll. Ours had a fireplace, a deep, footed bathtub, much-laundered white slipcovers, pine furniture, Wodehouse on the shelves; and, once we'd decked the front hall with Barbours, Wellies, hard hats, and fishing poles, it felt like home. Not that we spent any time there. Evenings you're down at the Lord of the Isles in Croabh Haven experimenting with strange whiskeys while the piper pipes and the locals (mostly transplants) belt out the old tunes of glory with a fervor that proves there's no Celt like a convert.

The downside of traveling in a pack is that everyone has an agenda. Rather than scatter, we allocated each of us one day to direct. Libby's idea of a good time was to take the all-day steamer trip from Oban to the island of Iona, where St. Columba came from Ireland in 563 to establish an abbey and convert Scotland to Christianity. Six bone-chilling hours there and back; *one* hour to dash about (this warms you up a little) taking pictures of Romanesque ruins.

It was a weather-wary crew, sausaged into as many turtlenecks as we could wedge under our riding jackets, that tottered down the incline to the Ardfern Riding Centre next day, B.B.'s day. The stable has fourteen well brought-up Appaloosas, whose mottled grey coats resonate nicely with the overall Highland color scheme, and prides itself on offering Western as well as English saddles.

Let me just say that no mat-

ter how aspersive the glances others may cast upon you, a pommel comes in handy if you, as the least serious rider, are the designated shutterbug, and if your otherwise phlegmatic mount interprets every lift of the Nikon as a signal to lurch into a trot. True, you miss the dramatic camera angles of English saddle photography. But you do get to stay on for the entire morning's ride that, with a guide from the Centre, takes you over moors, through green woodland tunnels, above the incredibly convoluted coastline, around the tiny sail-flicked village of Ardfern—a succession of views now bracketed for posterity between the ears of my horse and the increasingly sweater-heaped back ends of everyone else's.

Had we wanted to make a day of it (that is, had we not cared if some of us ever walked again), we could have signed on for the twenty-mile pony trek with lunch. The kids (had we brought any) could have had lessons. B.B. could have jumped. It's all here.

My day, we packed a hamper, spread a blanket (odd how damp and spongy the ground is, even high up), and spent the afternoon climbing about a shoreline scalloped with steep coves like little rooms, each decorated in a different kind of rock—iridescent pink shales, grey slate, white quartz, green marbly stuff wave-sculpted into Art Nouveau swirls. In warm weather, all sorts of boat-renting, water skiing, scuba diving, and whirlpool-visiting goes on; I personally was quite happy peering into tide pools.

On Tom's day, we drove the twenty-two unremittingly scenic miles back to Oban and had pâtés, prawn salads, and pints of best bitter at the Oban Inn, pubby oak downstairs; tearoom-y, with a beguiling view of the harbor, upstairs. Then—finally!—figuring that scenery might play better with a sound track, we bought some Scottish tapes, including—our nominee for best drive-to, sing-along album—Valerie Dunbar's *Always Argyll*. And drove all the way home bellowing—like all the instant locals—"Always Ardfern! Always Ardfern!" ▽

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Travel

A guide to going native overseas

If the idea of trading a hotel room for space, privacy, and a luxurious sense of proprietorship appeals (as it does to low-profile, high-traveled folk like Robert De Niro, David Letterman, Paloma Picasso), you may wish to rent a villa or flat for your next holiday. Not only do you become an instant local in a foreign land, you often spend quite a bit less money than you would at a hotel or resort, especially when traveling in a pack. Here, some tempting possibilities, the best of the villa good life. . . .

Blandings represents gorgeous estates and houses throughout England, Scotland, and Wales. Properties range from suites within a Georgian mansion in Bath ($190 a day) to Stanton Court, a sixteenth-century Cotswolds manor with eight bedrooms, garden, and swimming pool ($7130 a week). Larger quarters are often staffed; many have access to golf, fishing, riding. Call 202/328-1353.

The Best in Italy has some of the most exclusive properties in the country, from contemporary apartments in Florence and Rome to vast Palladian estates. Count on spending about $5000 a month for a city flat and as much as $34,000 a month for a five-bedroom, five-bathroom, fully staffed palazzo. Write Contessa Simonetta Brandolini d'Adda, Via Ugo Foscolo 72, 50124 Florence, Italy.

Vacances en Campagne has over three hundred and fifty listings in some of France's most beautiful areas—including the Dordogne (see page 253) and the Loire Valley. Prices start at $360 a week for a studio apartment in the stone-roofed town of Sarlat in the Dordogne. The most expensive listing, the Château de Belcastle ($3000 a week) in the Gorges du Tarn, comes complete with battlements, courtyards, gardens, a drawbridge, seven bedrooms. Most houses sleep four to six and rent for about $600 to $1000 a week. A staff is not usually included in the rental cost (nor are linens) but can be arranged. Call 212/242-2145 for details and catalogue.

Country Homes and Castles offers fifty manor houses and turreted castles throughout the U.K. A Georgian estate in Ireland's County Wexford is one of the most expensive properties at about $28,000 for the two-week minimum stay, while a simple garden apartment in Dorset (Thomas Hardy country) goes for about $700. You can also stay overnight as the guest of a British family for about $170-$300 per person per day. Call 404/231-5837.

Lunga—a Scottish estate on acres of forest and glen—puts up guests in flats in the great house as well as in secluded cottages. Rates range from about $240 per week for a two-person flat to about $360 for a cottage that sleeps six. Write Colin Lindsay-MacDougall, Lunga, Ardfern, Argyll PA31 8QR, Scotland (more on Lunga on page 258).

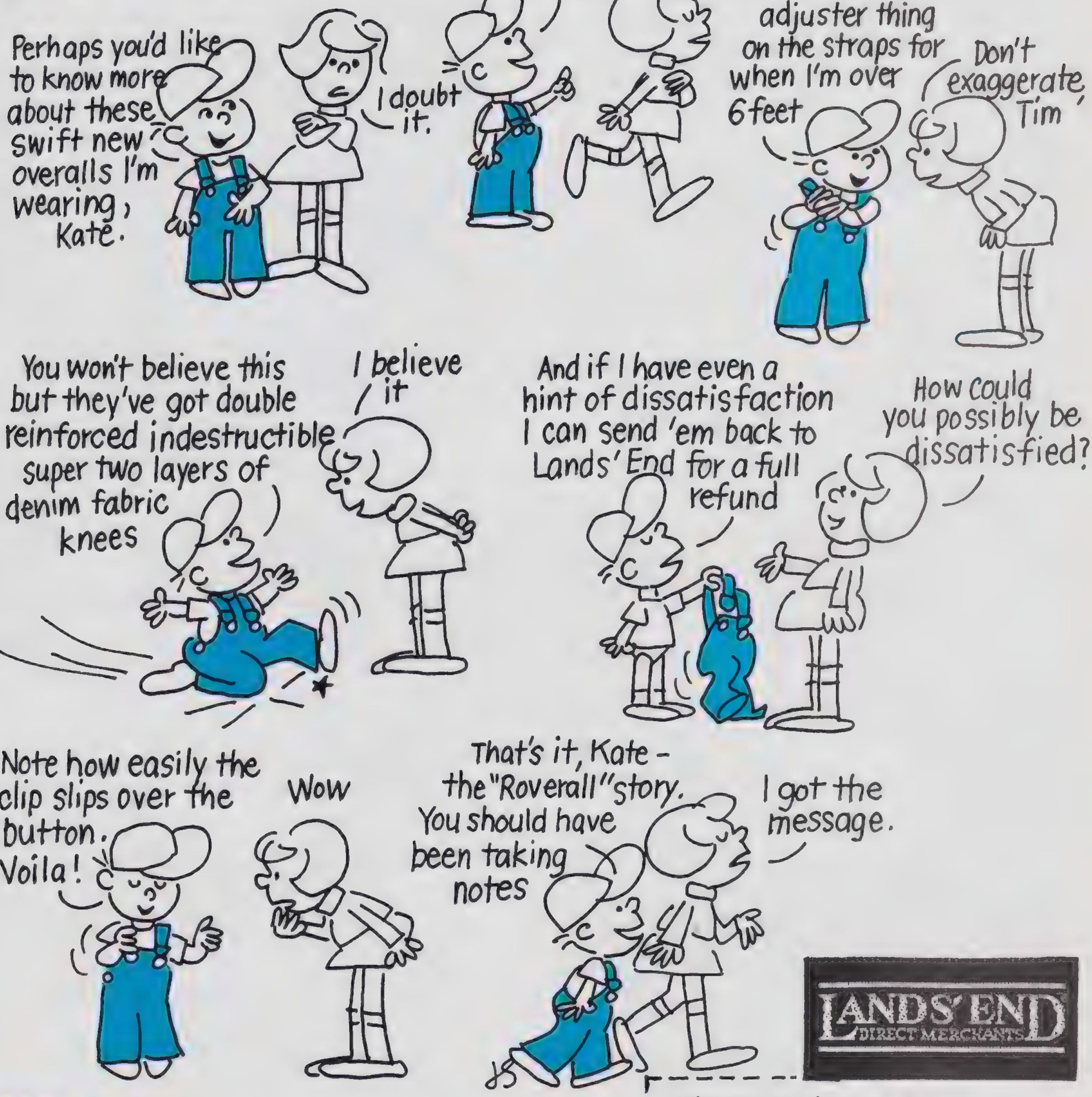
Wimco West Indies Management Company specializes in the U.S. and British Virgin Islands, Anguilla, St. Martin, and celebrity-starred St. Barts. $735 a week will put you in a one-bedroom cottage just off one of Anguilla's crescent beaches; figure $8000 a week for a three-bedroom spread on St. Barts with private pool and spectacular Caribbean views. Prices include transfers between airport and villa as well as daily maid service. Wimco will arrange for cooks, babysitters, cars, and other extras. Note that rates drop from mid-April to December. Call 401/849-8012.

At Home Abroad, Inc. is now in its twenty-ninth year—with properties in Europe, Mexico, and the Caribbean. A $50 registration fee entitles you to selected listings and photos of homes, some so grand that the owners require references. Prices start at $1050 a week for a two-bedroom cottage on Montserrat with pool and daily maid service. Call 212/421-9165.

Villas and Apartments Abroad offers staffed cottages and homes throughout the West Indies, including the chic islands of Montserrat and Mustique. They also handle the palatial ten-bedroom compound on record baron Richard Branson's private Necker Island. The place has a music room, gym, two Jacuzzis, tennis court, pool, three beaches (each with its own bungalow), four windsurfers, two Whalers, and—for the business slave—a telex machine. Robert De Niro and Steven Spielberg found sanctuary here; for $6500 a day, you can, too. Call 212/759-1025.

—AMY DANA

Tim and his Lands' End "Roveralls"


Perhaps you'd like to know more about these swift new overalls I'm wearing, Kate.
I doubt it.
Well, first off, they're called "Roveralls."
Cute
There's an adjuster thing on the straps for when I'm over 6 feet
Don't exaggerate, Tim
You won't believe this but they've got double reinforced indestructible super two layers of denim fabric knees
I believe it
And if I have even a hint of dissatisfaction I can send 'em back to Lands' End for a full refund
How could you possibly be dissatisfied?
Note how easily the clip slips over the button. Voila!
Wow
That's it, Kate - the "Roverall" story. You should have been taking notes
I got the message.

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Travel news

BY RICHARD ALLEMAN

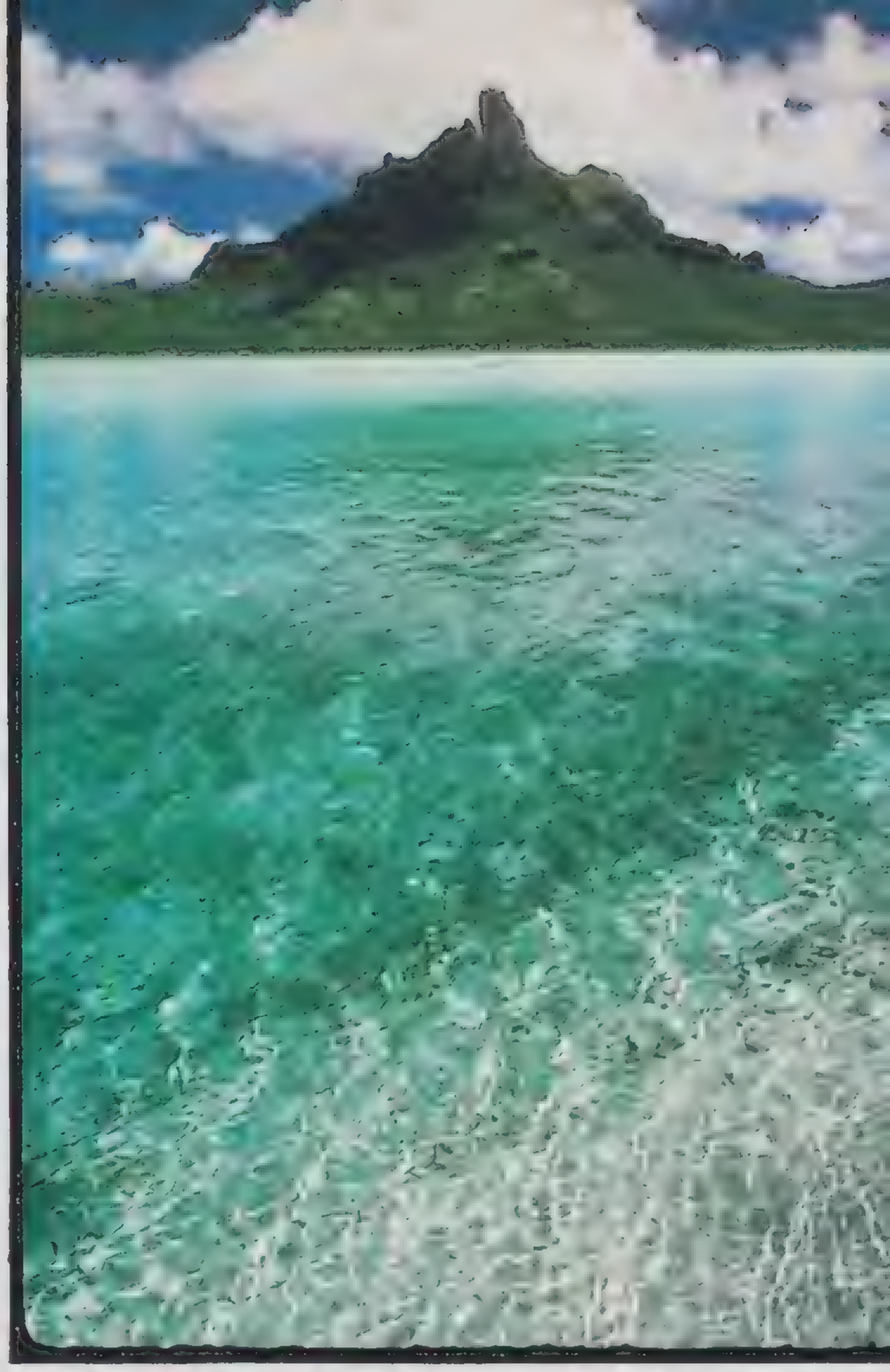
Hotel profile: L.A.'s St. James's Club

This is the way I remember Hollywood,'' effused a worldly Beverly Hills dowager as she looked down at L.A. from the palmy pool terrace of the new St. James's Club at 8358 Sunset Boulevard, *below left*. ''Those hills, the ocean, it's exactly the view that we had from the Trocadero.''

Although the ''Troc,'' Sunset Strip's most fashionable watering hole in the '30s and '40s, is long gone, the St. James's Club brings back the same kind of Old Hollywood glamour. Housed in the lavishly restored Sunset Tower, a 1929 Art Deco landmark, the St. James's Club is the latest of a group of small private club/hotels with properties in London, Paris, and Antigua. The L.A. edition has seventy-four rooms and suites, each with reproductions of early Art Deco pieces like the dressing table, *below right*.

For dining, two restaurants: a formal room that looks like a Cedric Gibbons movie set and serves supper till 1:00 A.M. (hooray!); and the Terrace—all wicker, stylized palm trees, red fake flowers. A small health club, elegant library, and chic pool with plump chaises complete the picture.

Room rates for members go from $180 daily for a standard double to $275 for a suite. Non-members who wish to stay at the Club pay an $8 temporary membership fee—and may use all facilities. For further details, call: 213/654-7100. See you around the pool.



FLIGHT OF FANCY

Taking off from Los Angeles on November 9: the ultimate South Pacific adventure—a twenty-five-day journey to Fiji, New Zealand, Australia, New Guinea, and French Polynesia traveling aboard a jumbo L-1011 aircraft reconfigured to hold eighty-eight passengers in beyond-first-class luxury. Besides beautiful ports of call (like Bora Bora, *above*), this jet cruise—plotted by Hemphill Harris of California—features the best hotels, restaurants, guides, and, the icing on the cake, a six-day sail aboard the remarkable four-masted *Wind Song*. No wonder the price totals a fat $17,000! For more details, see travel agent or page 268.

a new King Tut?

To see in Seattle: *Son of Heaven,* a dazzling exhibition of Chinese imperial art—most of it never before outside China—spanning two thousand years. Now to December 31.

GREEK CHIC ON MYKONOS

On the white-washed Greek isle of Mykonos, big news is the Santa Marina resort, a secluded hillside enclave of twenty-four breezy apartments and villas—including one inside a windmill, *right*—each with phone, VHS, stereo, and kitchen. The resort also has a tennis court, vast pool, twenty-four-hour room service. Rates: from $150 a day for a one-bedroom apartment to $225 for a two-bedroom villa. Telex 293175 ELPA GR; or phone (0289) 23220 in Greece. *(''Travel news'' continued on page 266)*

Top: JEAN-PIERRE PIEUCHOT/Image Bank. *Far Left:* TOM BONNER. *Left:* PAMELA BARKENTIN. *Bottom:* CARLA HUNT

A RING MADE FOR A PRINCESS

RING ENLARGED 1½ TIMES TO SHOW DETAIL

A stunning replica of Princess Diana's Engagement Ring

©1988 MBI

Shown above is Princess Diana wearing her engagement ring.

On February 24, 1981, Prince Charles presented Lady Diana Spencer with a magnificent gift of love – a sapphire and diamond engagement ring. Now, the Danbury Mint is pleased to announce *A Ring Made For A Princess* – an exquisite replica of Diana's world-famous ring.

Crafted in solid sterling silver, the replica ring features a large, Kashmir blue cubic zirconium surrounded by fourteen hand-set, fully-faceted, clear cubic zirconia. Even experts can have difficulty telling the difference in appearance between high quality zirconia and unaffordably expensive jewels, like those in Diana's real ring.

To add to the splendor, the ring comes in a satin-lined velvet jewelry case and is accompanied by a serially numbered Certificate of Registration.

Act now to acquire the ring inspired by royal love! *A Ring Made For A Princess* is available from the Danbury Mint at the original issue price of $130 – payable in four monthly installments of just $32.50. It will not be available in stores. You need send no money now; simply return the Reservation Application.

the Danbury Mint

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Travel news

LONDON NOW

London's restored 1911 Michelin Building with close-up of the stained-glass tire man

Just down Sloane Avenue from the restored Michelin Building—the core of London's trendy Brompton Cross lunching/shopping/action center—the new hit is **Fifty-one Fifty-one,** the first blackened-fish restaurant in town. Superb weekday lunches, classy dinners, and a Cajun Sunday brunch that lasts all afternoon (phone: 730-5151). . . Practically next door, there's **Zen:** the world's finest crispy duck, international families doing best-dressed epics at each table, and movie stars protected by super-cool manager Albert (phone: 584-9219). . . Long Live the Empire prevails at **Waltons** (121 Walton Street), where the main course is still called the Principal Dish—and after Pudding, one has the Savoury. . . . Down a mews, **Toto's** (Walton House in Walton Street) is home for divorced fathers lunching attractive children. Dine there best on what you overhear, while casing the Terry O'Neill photos: "Listen," she says, beady eyes pacing to get on with it before the check's been signed, the last bite downed, "I ate this year. Let's shop."

Best in show: **English Eccentrics** (155 Fulham Road), where prints take off on Venetian drama, mystery, and are applied with charm, with wit, to toile, and then done up into catchy dresses, or onto silk mufflers, even papers. . . . At **Butler & Wilson** (189 Fulham Road), behind the giant silver pig pins are 'thirties leather wallets, coin purses, cigarette cases (for vitamins these days. . . tea bags?) edged in silver; also made-in-England cowboy belts. . . . Glide on to **Theo Fennell** (177 Fulham Road), the Vermeer of jewelry: miniature suitcases, micro-

(Continued on page 268)

RICHARD BRYANT

RUMOR HAS IT

that Jane Fonda is eyeing an aging hotel near Santa Barbara. Her plan: to make it a posh spa. . . . Club Med, always in the right place before anyone else, is said to be scouting Vietnam for a future club. . . . In NYC, word is that the French restaurant coming to the Essex House hotel will be headed by a major name with a stellar (Michelin, naturally) past. . . . Better see the Sphinx ASAP. A $2-million "restoration" plan is going to ring the grand old guy with new roads, gift shops, cafeterias. A theme park next?

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Travel news

(Continued from page 266)
phones, and director's chairs in the finest silver for pocket-sized going-away presents.

Everything is spare in Joseph Ettedgui's **Joe's Cafe** (126 Draycott Avenue)—except the posh salads, dashing new menu, and the music. Doris Day sings, jazz plays, minimalist parents become cross with a child wearing too many colors. But at his **Joseph Tricot** boutique nearby, Ettedgui permits Victorian bouquets on cotton sweaters.

As much a force as Joseph Ettedgui for bringing the Brompton Cross area into focus is Sir Terrence Conran, who pulled together the Michelin Building for his finest store. At **The Conran Shop,** you can catch the best of Art Deco fused with Mackintosh. This new Old Hollywood look could be the turn of this century's most important trend. Then there's the antique Russian icon or triptych at **Maria Andipa** (162 Walton Street).

Down the block, golden retriever street dogs gaze mournfully at the better-off in **Sara Davenport**'s dog portraits gallery (206 Walton Street). The **Walton Street Stationery Company** (#97) has *the* pencils, *the* inks, *the* prized country-house weekend invitations.

At **J.K. Hill's Handmade Pottery Shop** (151 Fulham Road), all is British: witty ceramic animals and fruits, bowls with jazz-player silhouettes. **L'Odeon** (173 Fulham Road) has those 'forties' candlesticks; **Sleeping Company** (#143) comes up with Peter Reed satin cotton sheets.

Just a moment then at **La Brasserie** (272 Brompton Road)—smells like Paris. Have a *citron pressé*, the authentic small *salade niçoise*, or perhaps the Arabian prince at the next table: blue eyes in tan face, jacket flowing over T-shirt, lean ankles in soft suede shoes (from Agnès B. Hommes, 111 Fulham Road)?

—JILL ROBINSON-SHAW

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driving

BY LESLEY JANE NONKIN

MARK JENKINSON

long, low, luxe

For the first time in seven years, there is a new generation of long, low Lincoln Continentals, with angles so sleek you'd swear the car was a Mercedes-Benz. But these snappy looks have an American price tag (base price is $26,602; with all options, $31,683).

The Lincoln also has a heavy, rock-solid drive that is distinctly and luxuriously American. Behind the wheel, you feel completely protected, and the car does everything but drive for you. The Continental's steering is nimble at low speeds—making parking easy—and firm and confident on the highway. Anti-lock brakes are standard equipment, and the 140-horsepower, 3.8-liter V-6 engine runs so strongly and smoothly that it's hard to stay within the speed limit.

A special option lets you open door locks by punching a code number instead of fumbling for a key—especially helpful late at night. Flick a switch, and a sensor on the rearview mirror registers the amount of daylight outside; as dusk approaches, or when entering a tunnel, the sensor turns on your headlights automatically. Activate the "auto dim" feature, and your high beams shift to low when a sensor picks up the headlights of an approaching automobile. Another sensor turns up the air conditioning when you drive from shade into sunlight.

Rear seats are as lavishly appointed as a limousine's, with extra legroom, well-angled seats, a glove compartment on the back dash, and magazine holders on the back of the front seats. The Continental comes with an optional compact-disc player and—for real music aficionados—the first digital audio tape player ($1200) to hit the open road. In its $30,000 price range, it's hard to imagine any other American car that could offer this much luxury.

the best car stereos

Compact-disc players and extra speakers can propel car stereo prices into the thousands. But are the components worth the money? "Most car stereo systems supplied by manufacturers are junk," says Harry Pearson, editor and publisher of *The Absolute Sound*. "Take along tapes when you test-drive a car. If you don't like the sound, don't order the stereo; you can bring the car to a customizer later."

Pearson believes good, "no-frills" sound is the best you can expect from a car stereo. He recommends a $529 Nakamichi radio/tape deck, a $1395 Milberts BaM230 tube amplifier (old-fashioned vacuum tubes impart a warmer sound than does solid-state circuitry), and a $189.95 pair of two-way Infinity speakers.

Pearson is leery of compact-disc players for the road. "A CD's laser tracking system is similar to a turntable's tone arm: vibrations will make it skip. Many car CDs will mis-track on anything bumpier than a superhighway."

CHEAP THRILLS

While imported luxury cars shoot past the seventy thousand dollar mark, prices of another breed have dropped. Emulating the success of the 'sixties VW Beetle, manufacturers are selling tiny, inexpensive cars to throngs of happy customers. These subcompacts are perfect alternatives to a secondhand car—to park on city streets, leave at the train station, or give to the kid at college. Of the six cars I tested, the Hyundai Excel ($5395), Honda Civic hatchback ($6285), and Subaru Justy DL ($5666) were comfortable and fun to drive. The four-speed Civic has the most horsepower, but the five-speed Justy, even without the $600 four-wheel-drive option, scales a steep dirt driveway covered by two inches of snow. The Justy, however, feels a bit flimsy, with a noticeably tinny sound when the door slams. By far the most popular, the Hyundai Excel has a nice, solid feel on the road and an easy four-speed transmission. It's a bit heavier than the Justy or Civic—so less fuel-efficient—but the extra weight adds stability. And of the three cars, only the Excel comes with a free one-year roadside service contract.

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TALKING TO...

joni mitchell

The legendary Lady of the Canyon doesn't mince words when it comes down to sex, relationships, and the stupidity of music critics

A chain-smoking long-distance runner and self-described "multi-Scorpio," Joni Mitchell is a lover of opposition, a study in duality. At forty-four, casually clad in loose white cotton and a rakish black porkpie hat set off by silver fish-shaped earrings, she is a conversational chameleon, unpredictable, intelligent, shadow and light.

We sit face to face across a desk in a tiny, airless room in her manager's office in Los Angeles, ostensibly to discuss the latest effort of her fifteen-album, twenty-year recording career, *Chalk Mark in a Rain Storm*. Subtle, sophisticated, musical, and accessible, *Chalk Mark* is an amalgam of the different strains and voices that this underappreciated, extraordinary musician has been experimenting with in the last decade. Featuring such prominent friends as Willie Nelson, Billy Idol, and Tom Petty, the record is still uniquely Mitchell's and has been hailed by some as her finest in years. But Mitchell, characteristically frank, has a lot more than music on her mind.

Still irate over the roasting she took from the music press in the mid-'seventies, she spits out, "In the musical community I have respect," a claim supported by admirers as diverse as Prince, Peter Gabriel, and Miles Davis. "But music critics? Are you kidding? Do you know a music critic in this country who knows anything about music?"

When she began to break away from familiar melodies and the standard four-beats-to-the-bar format and to experiment with jazz, African, and Caribbean polyrhythms—sounds that artists like Paul Simon and Sting brought to the musical mainstream a decade later—she was roundly criticized for being trendy and musically insincere. "I don't like to think about the man-woman business too much," she says, "but I would have had more recognition for my musical talent were I a man."

Mitchell feels that she was sometimes dismissed as a serious musician and portrayed instead as a sexy super-groupie. "Some people were persecuted for sexual freedoms while the banner [of liberation] was still flying," she says. "Examples were made. Even I was made such an example at one point."

These days, her life is different. Married (to musician and producer Larry Klein) and settled down with three houses, "cats and godchildren," and tax disputes to occupy her mind, she says, "Now, the idea of sexiness—Whoo! Hot! Sexy!—in an era that is so sexually dangerous, is absurd. Everybody is so whacko for this little buzz, this little momentary stimulus.

"I haven't seen every erotic film ever made, but what I have seen seems so ludicrous, because what frequently passes for erotic emotion in the female is, frankly, the angst of overstimulation," she declares. "In the whole scene, which is so dominantly interested *(Continued on page 276)*

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TALKING TO...

(Continued) in sexy and *hot*, neither male nor female seems to know that the sound used to depict the woman in the erotic act is the sound of a woman who is not getting off! Ha! Nine times out of ten! So men don't know. Women don't even know! Nobody knows.''

Mitchell admits that she has always preferred the company of men. ''I like men's humor. I like to be around men in a way that I don't disturb their maleness, so they can be themselves. I don't like to put any coyness into the situation that might make them want to be more like men to a woman. I like locker-room talk.''

Despite Mitchell's disdain for critics and commerce, she still seems to yearn for acceptance. After the interview, she asks, ''Was I too personal?'' Singing ''Number One'' on her new album, she wonders, ''Will they shower you with flowers? Or will they shun ya when the race is run?'' It's the same question she asked years ago on *Blue*, the album she has described ''as the purest one of all,'' the one that catapulted her to the fame she found frightening: ''Will you take me as I am? Will you?''

—RORY O'CONNOR

Kippers

A wild combo of MoMA, Dada, and Pee-wee

What the Kipper Kids, Harry and Harry, do onstage is what might happen if the finalists in the Pillsbury Bake-Off were on hallucinogens. The latest incarnation of an act legendary among lovers of performance art is part food fight, part music-hall turn, part Kabuki Kops.

''The Kipper Kids were born through spontaneous combustion,'' says Martin von Haselberg, a.k.a. Harry Kipper. A team for eighteen years, since they were invited to leave a London acting school for ''disrupting the curriculum,'' Von Haselberg and partner Brian Routh, a.k.a. Harry Kipper, lived the Kippers onstage and off until the '70s. This decade's been more sedate: Routh performed solo pieces; Von Haselberg became a successful commodities trader in L.A. and married Bette Midler.

A year ago, the Kipper Kids decided they ought to be in pictures. Among the avant gardists featured last March in *Bette Midler's Mondo Beyondo*, an HBO special, they headed for Mexico that same month to shoot their own Cinemax special, *K.O. Kippers*. Notes Routh, ''People have told us that our work is reminiscent of Beckett, Brecht, the Three Stooges, Dada, and ancient religious rites. None of that is planned.''

—JUDITH STONE

(''Talking To'' continued on page 280)

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TALKING TO...

wegman

His new dog, Fay Ray, plays Gracie Allen to his George Burns

Artists go to unusual lengths these days to protect their materials. William Wegman, for instance, keeps his dog's tennis balls in the freezer. Weimaraners are retrievers, and Wegman keeps Fay Ray's toys out of sight to avoid mesmerizing her. Palming the ball, he demonstrates that Fay's eyes follow his faintest move. "This is our secret tool for photography," he says.

Meeting Wegman for the first time, you're struck by how closely the man himself matches the notorious sense of humor in his art: they are both understated, endearingly reticent, and skewed perhaps five degrees from normal. Wegman's humor created the famous series of Polaroid photographs of his first Weimaraner, Man Ray, acting like a hairy, doggy version of the standard artist's model.

Now, Fay is coming into stardom of her own. The San Francisco Museum of Modern Art is opening a show (August 12th to October 16th) of Wegman's work with a large-format Polaroid camera, centered on the Weimaraners. Wegman complains of being "nailed to the dog cross"—of being typecast as an artist who does dogs—but a dressed-up dog plays an important role as a kind of Gracie Allen to Wegman's George Burns.

He admits as much: "I was extremely shy and quiet in the early 'seventies," he says. "It was good having a dog because everyone would pay attention to the dog, and I could do whatever I wanted."

Wegman began taking photographs about three years out of a graduate program in painting. Photography led to video, and video needed a subject. Enter Man Ray, who gnawed on a microphone in his debut performance and would hold a pose better than his human counterparts. When his master began working with a Polaroid camera in 1979, Ray insisted on being there. "I have always

(Continued on page 282)

WEGMAN and STERCK

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TALKING TO...

(Continued) thought of myself as a minimal artist,'' Wegman says, ''but once I started dealing with Ray in his older age I had to start embellishing him more because he had lost his figure.'' So, a dusky-grey dog found himself wrapped in gold tinsel, given frogman feet, dusted with baby powder, and dressed like the devil.

When Man Ray died, Wegman went into a period of both grief and liberation. For a while, he photographed women. ''One critic said it was transitional work,'' he says, ''and I interpreted that to mean, until I get another dog I'm always going to be transitional.'' When he did answer the canine call, the dog was stolen from him. The next one died. With a trace of pain in his voice, he says, ''I decided Man Ray didn't want me to get another dog.'' Then came Fay, cavorting on a Weimaraner breeding ranch in Tennessee.

At first, he thought he didn't want any more ''dog pictures.'' But a year later, he took Fay to Maine. ''I put her in a Wonder Woman costume and set her down by a brook.'' She fills the space of a picture differently, he says. He treats her, curiously, like a girl, ''marrying her to different pieces of furniture,'' making her stretch to display her lithe, youthful form.

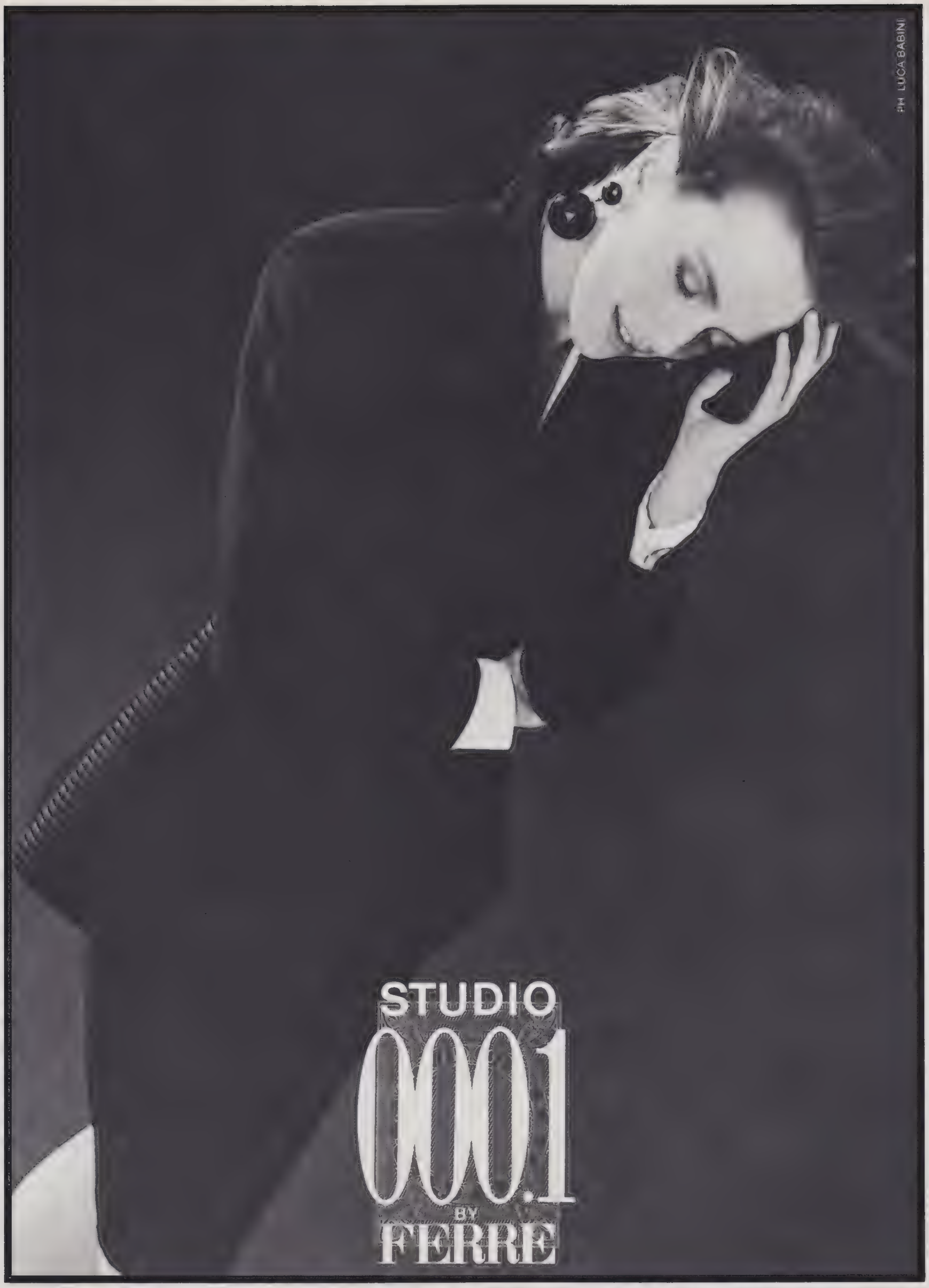
Although Wegman, the former minimalist, has returned lately to black-and-white pictures of Fay to explore formal visual relationships he had put aside for the Polaroids, he now is challenged most by painting; it occupies him to distraction. He lays down a transparent layer of acrylic, then allows an image to form itself mysteriously out of a second layer of more opaque oils. Anything may appear out of this gooey mist, including the head of a stegosaur, Pancho Villa's raiders, or the ''history of irrigation.'' He describes his method: ''I create what I think is a promising mess, and then once I've gotten myself into the mess, I think, what can I do to get out of it?''

If this sounds somewhat crude, it's good to remember that Wegman knows what he is about, more or less. ''I abandoned painting in graduate school because it signified elitist culture and everything the 'sixties was against,'' he says. ''It was hard in 1985 to go back and paint. But I wanted to. Every night I had dreamed about what the paintings would look like.''

The clue to these strange pictures comes from his bookshelf, where a much-thumbed copy of *Webelos*, the Cub Scout manual, tucks itself away next to an old set of encyclopedias. Images appear out of his memory, out of what he calls ''this unconscious suit of boyhood, or life before puberty and sex and high school and all those fascinations... pirates, airplanes...anything that allows me to daydream into the painting.''

Wegman's career is a long and very alert daydream. He thinks of his work as a series of formal problems, yet he depends at each stage on what he calls the ''hook''—the emotional connection that lets him escape the narrow world of everyday artists' concerns. Using his dogs as studio models allows Wegman to display an affection that mere formalism would not allow. ''It's nice to get your own dog on TV,'' he says. ''I'm just a skating mother.'' —KAY LARSON

(''Talking To'' con. page 288)



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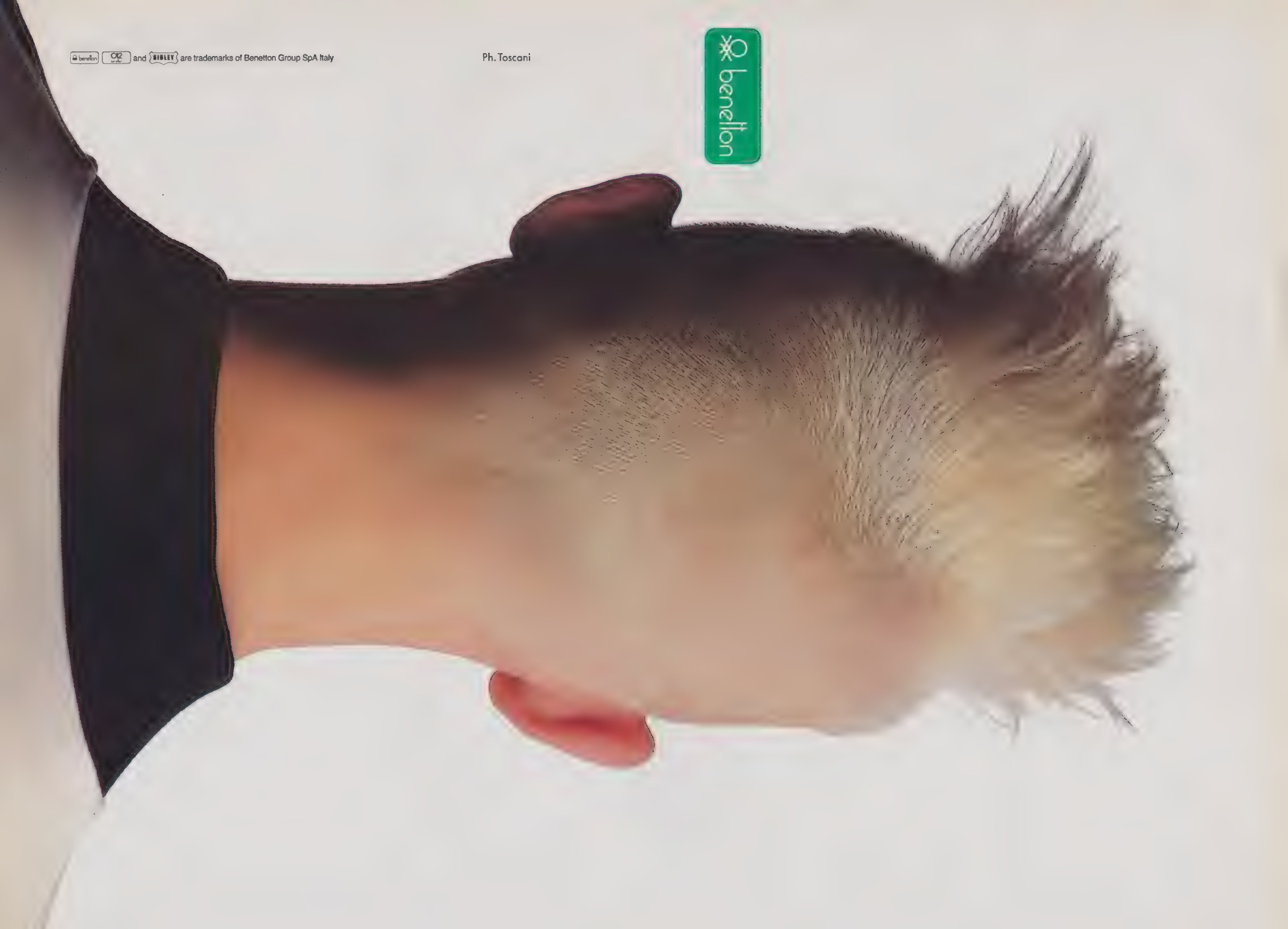

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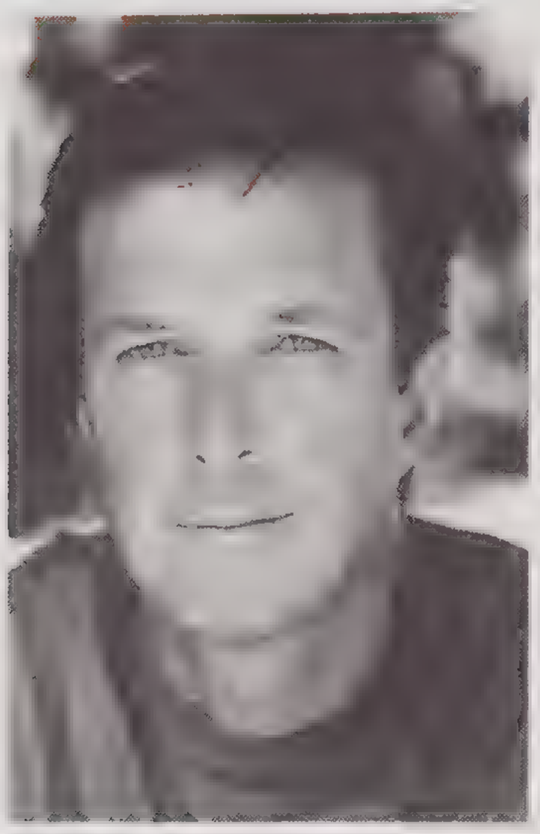

crichton

Why is a Harvard M.D. messing around with psychics?

"Unlike many people who write about the paranormal," notes Michael Crichton in a postscript to *Travels* (Knopf), his recent collection of autobiographical essays, "I had conventional academic credentials: I had graduated *summa cum laude* from Harvard College, and I had a doctorate from Harvard Medical School." Crichton, who abandoned medicine long ago to churn out best-selling action adventures for print (*The Andromeda Strain*, *Congo*) and screen (*Westworld*, *Coma*), confesses, "I was raised to think that the scientific view of the world was the correct view, and that every other view was pure superstition."

But ten years of bookish interest in Eastern metaphysics finally led him, in 1982, to spiritualist Brugh Joy's California desert retreat (Joy himself is a Mayo Clinic–trained academic physician), which in turn inspired forays into such esoterica as aura-reading, channeling, and spoon-bending.

"In a certain sense, I've been dragged kicking and screaming into this," says Crichton, forty-five, sipping coffee one spring morning in Cambridge, Massachusetts, where he has been teaching a writing course at MIT. Fellow travelers in the paranormal, he says, "find my hesitancy to talk about this tedious—the way someone who's sexually experienced finds a virgin's reluctance just plain *boring*.

"There is an awful lot of baloney around," he adds, "from pyramid power to astronaut landings in Peru. But I do believe this: there are accessible states of consciousness, different from ordinary waking awareness, in which other kinds of perceptions occur. And as a society, we don't accept them, talk about them, or sanction their exploration."

"Why are some people so threatened by this?" he asks, shifting his six-foot-nine frame in the chair. "Probably because, in some fundamental way, it confronts them with the fact that what they believe in is wrong. To me, however, the rational/scientific perceptual error is in failing to remember how tentative any scientific hypothesis actually is."

Whatever controversy gets stirred up by his going public with these experiences, Crichton is already well along in other creative projects: a Burt Reynolds/Theresa Russell murder-mystery he's directed, due for release next winter; and an historical novel set in eighteenth-century London and Paris.

"I used to think movies were more exciting than reality," avers the tallest guy ever to go from carving cadavers at Harvard to defending the message of mediums everywhere. "Now I don't. I don't think reality is far more interesting than any movie."

—JOSEPH P. KAHN

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Calvin Klein Underwear

The real change this fall—the one that goes beyond the in's-and-out's of fashion news—is a change in thinking. Thinking about how clothes are worn and about the elements that make a difference in the wearing. Thinking about style and how to get at it. It's the key to this season and this issue.

And with that as a starting point, new priorities come into play. What you want first is what's going to change the way something looks in a fast, obvious, sense; and, more importantly, what's going to change the way something feels. That's the acid test that something different really *is* happening. It's thinking that gives accessories new importance—their strength continues to grow; their definition continues to expand. A colorful jacket or bright wrap sweater is as much an accessory as an ombré velvet shawl or garnet beads. So is makeup, or a new haircut.

A real change

Collectors' choice:
Beads. Second choice: more beads. In a variety of sizes, shapes, colors, materials...for the way they decorate any neckline.

What it all means in the end: a fundamentally different approach to fashion. It's not business as usual. It's not looking for the "big" items—the new coat or suit that automatically went with the start of fall. It's finding the "small" ones—something as small as chartreuse suede gloves—that work with everything you own, old and new, and make a big difference, time after time, no matter what.

Color has its charms.
And its limitations. It may be everywhere, but it's not always terrific. Where it is: as a strong jolt that punctuates a look.

The best are in this issue...the secret to dressing—to style—as a new season, any season begins.

Instant impact:
A scarf, shawl, or muffler with scale enough to be "noticed." To add color/texture. To add a different character to things.

Of all the things happening in fashion this fall, what counts most is what changes a look and changes the way something feels. What to add for instant impact. What does it best: a variety of elements, traditional and unexpected—accessories to clothes to makeup to the newest haircut. On these eighteen pages, all the smartest changes, day to day, day to night...

Look changers

Off and running!—
in the spirit of the season
—a flash of color, a fling
of muffler...and everything
starts to happen. Hair,
Madeleine Cofano
for Bruno Dessange;
makeup, François Nars.

Wayne Maser

DECORATIVE, COLORFUL... AND HIGHLY EFFECTIVE

The beaded vest, *left*, in apricot, by Callaghan. Barneys New York; Ultimo Ltd., Chicago; Shauna Stein, Los Angeles. To order at Toby Lerner, Philadelphia and Ardmore PA....Beads on beads, *right*, on a print turtleneck, under a contrasting print-lined vest. Jean-Paul Gaultier vest (about $455) and turtleneck (about $375). Bergdorf Goodman. Beads, Renee Lewis at Artwear, NYC. Earrings, Stephen Dweck. Hair: *left*, Didier Malige for Jean Louis David; *right*, Madeleine Cofano for Bruno Dessange. Makeup: *left*, François Nars; *right*, Margaret Avery. Details, more stores, see last pages.

look changers: The explosion of beads!

Wayne Maser

look changers: High-speed color!

CLOTHES THAT EARN TOP MARKS AS ACCESSORIES

The jacket as colorful accessory, *left:* Oscar de la Renta's bright-orange bolero in double-faced wool. Jacket, with cashmere top and wool crepe trousers. Turnout, mid-August at Saks Fifth Avenue; Nan Duskin, Philadelphia, Baltimore; Montaldo's; Jacobson's; Marshall Field's; I. Magnin. Gloves by Christian Lacroix Luxe. . . . *Right,* for its coloring and soft wrap shape—Mario Valentino's deep brick-red shearling coat. September at Mario Valentino Boutique, NYC. To order at Janet Brown, Port Washington NY; Linda Dresner, Birmingham MI. Hair: *left,* Madeleine Cofano for Bruno Dessange; *right,* Didier Malige for Jean Louis David. . . . Makeup: *left,* Margaret Avery; *right,* François Nars. Details, more stores, last pages.

Wayne Maser

Looks that change...a.m./p.m.

WHAT TO PUT YOUR MONEY ON / COUNT ON ANYTIME

Daytime constant, *left*: checked jacket with matching trousers and a burgundy cashmere crew-neck. The switch at night, *right*—the same jacket over burgundy velvet. Wool/cashmere pants suit (about $1798) and velvet pants—all by Ralph Lauren. Velvet top, about $278. Ralph Lauren Classics. Suit at Bergdorf Goodman; Polo/Ralph Lauren, Chicago, Palo Alto CA. Top at Lord & Taylor; Polo/Ralph Lauren, Denver, San Francisco. *This page*: Scarf, Paloma Picasso. Beads, Pellini Bijoux. Hair: *left*, Madeleine Cofano for Bruno Dessange; *right*, Didier Malige for Jean Louis David. Makeup, François Nars. Details, last pages.

Wayne Maser

look changers: Sweaters!

NEW SHAPES, NEW COLORS, A NEW KIND OF IMPACT

Genny's purple wrap sweater, *left*. About $315. September at Charivari, NYC; Claire Pearone, Troy MI; Perkins Shearer, Denver; Amen Wardy, Newport Beach CA; Bacci's, Canada. Shirt, Christian Lacroix Prêt/à/Porter. Beads, Renee Lewis. ...Wrap halter, *right*, from Leslie Samuel in eggplant jersey. About $110. Lord & Taylor; Passions, Cedarhurst NY; Blake, Chicago. Callaghan blouse. Both pages: hair, Didier Malige for Jean Louis David; makeup, François Nars. Details, last pages.

Wayne Maser

Looks that change...a.m./p.m.

THE DECORATIVE JACKET: IT LEADS A FAST—DOUBLE—LIFE

High-power day dressing, *left*: Mary McFadden's wool "tapestry" jacket; signature-pleated blouse in indigo; khaki wool trousers....Evening turnaround, *right*: the jacket and top over matching pleated "pyjama" pants. Jacket, about $1670. Pleated polyester/satin top (about $940) and pants (about $1270). Wool pants, *left*, about $1770. All available late September at Montaldo's. To order at Saks Fifth Avenue. Jacket also at Sara Fredericks, Boston; The Gazebo, Winston-Salem NC. Pleated top and pants also at Amen Wardy, Newport Beach CA. Wool pants also at Martha, Palm Beach and Bal Harbour FL. Both pages: hair, Madeleine Cofano for Bruno Dessange; makeup, François Nars. Details, last pages.

Wayne Maser

look changers: Added attractions

HITTING A NEW LEVEL: ACCESSORIES WITH "MORE"

New-look vest, *left:* Jean-Paul Gaultier's, attached here to a black leather belt. Vest, about $310. Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA; Romanoff Boutiques, Coconut Grove and Bal Harbour FL; Maxfield, Los Angeles; Buffalo, Tarzana CA. Leslie Samuel blouse. Belt, Johnny Farah....A more ornamental belt, *right:* striped satin moiré cummerbund in chartreuse/navy/purple. Debra Moises Accessories. About $200. Barneys New York; Madeleine Gallay, Los Angeles. Mary McFadden jacket. Blouse, Isaac Mizrahi. Claude Montana for Lavabre-Cadet suede gloves. Beads, Pellini Bijoux. Hair: *left,* Didier Malige for Jean Louis David; *right,* Madeleine Cofano for Bruno Dessange. Makeup: *left,* François Nars; *right,* Margaret Avery....
Beauty Note: The subtle finish, *right,* Shiseido's Pale Rose lipstick; Pink/Beige-Pink blush. Details, last pages.

Wayne Maser

Looks that change...a.m./p.m.

THE VEST AS STAR PLAYER IN DIFFERENT NEW ROLES

The starting point for low-key, high-impact day dressing, *left*—the scoop-neck vest in navy cashmere from Ralph Lauren. With his ivory silk shirt, charcoal cashmere trousers....The same vest and top with a difference for evening, *right*: one of the season's standout separate skirts —long, shapely— in charcoal cashmere. All by Ralph Lauren. Vest, about $380; shirt, about $320; trousers, about $800; skirt, about $960. Vest and blouse at Bloomingdale's; John Wanamaker; Polo/Ralph Lauren, Kansas City MO, Beverly Hills and Sacramento CA. Garnet/amethyst necklace, Tina Chow. Both pages: hair, Madeleine Cofano for Bruno Dessange; makeup, François Nars....*Beauty Note:* The low-key approach to color in makeup, *left*—Guerlain's Ecaille Transparent lipstick. Details, last pages.

Wayne Maser

look changers: Add a scarf!

TO ADD
COLOR, TEXTURE
. . . TO GIVE
ANY LOOK NEW
CHARACTER

Wear-with-everything scarf, *left*, in silk cloqué from Isabel Canovas. About $175. Isabel Canovas, NYC. Isaac Mizrahi blouse and fuchsia coat. Black-on-black jacket, Ronaldus Shamask. . . . Floral-print wool jacquard shawl, *right*, fringed in red. Saldarini & Saldarini. About $345. Maison Mendessolle, NYC, San Francisco; The Twenty-Four Collection, Miami; Capriccio, Scottsdale AZ, La Jolla CA; Salamander Leathers, Sante Fe NM; Shauna Stein, Los Angeles. Jacket, Claude Montana. Gloves, Saint Laurent Rive Gauche. Hair, both pages, Madeleine Cofano for Bruno Dessange. Makeup: *left*, Margaret Avery; *right*, François Nars. . . . *Beauty Note:* In contrast, soft color in makeup, *left*—Estée Lauder's Apricot Brandy on cheeks; All-Day Pink Velvet lip color, with Roseline pencil. Details, last pages.

Wayne Maser

The "new" jet set: Sherry Lansing logs over fifty thousand business miles a year

the big RUSH

What women want more of today is time—and the energy to make use of it. Diet and exercise that improve stamina, anti-stress tactics for better health. And, after all of that, some breathing space for themselves. The success secret has changed: What counts, now, is a controlled pace and quality of time—the perspective of the three busy women appearing on these ten pages...women who are making a difference, in their own lives and in the lives of others. Other perspectives—expert thinking—start here: on cutting back, refueling, creating a balance.

sherry lansing

Sherry Lansing is a woman making a difference—one of the most powerful in the movie industry right now. Her vision brought movies like *Kramer vs. Kramer* and *Fatal Attraction* to the screen; in a male-dominated business, she offers a woman's perspective, a personal view.

Lansing—the first woman to head a major movie studio—left her job as president of 20th Century Fox to team with Stanley Jaffe as an independent producer. Involved in a world where people meet for power breakfasts and expensive lunches, Lansing puts hard work ahead of image. "I'm a hands-on producer," she admits. "I get involved in every aspect of production." She doesn't "write, direct, or act," but has the respect of those who do, and works with them to develop a movie with impact.

While many Hollywood blockbusters—from *Rambo* to the Spielberg extravaganzas—are based on fantasy, Lansing's movies play more personal chords, explore important human issues. Her latest, *The Accused*, due out soon, tells the story of a woman who is raped in a bar while patrons stand by and watch. "After the rapist is convicted in the movie, we bring the people who watched to trial," says Lansing. "I see it as a modern *Judgement at Nuremberg*."

One reason she can produce such stories: she cares about the resonances of life, is driven by her work—but not consumed by it. "You have to live life in order to explore life on the screen," she says. To her, emotional gratification matters as much as success. By her caring desperately about what she presents, film-goers come to care, too.

George Lange. Hair and makeup: Grey Zisser for Bumble & Bumble, NYC; Rick Gillette

how to
beat the clock

With less leisure time than men, women are the ultimate victims of time-crunch. Experts say: slow down. How a woman "paces" her life is now the measure of success...By JANICE KAPLAN

The irony of American life is that the more efficient we become, the less time we have: there is always too much to do; success vs. failure is now measured by how well we battle time.

Today, a crammed calendar is as much a sign of success as a house in the country. Thorstein Veblen, in his turn-of-the-century classic *Theory of the Leisure Class*, proposed that the wealthy sought leisure and conspicuous consumption. "Veblen turned out to be wrong," says Allan Silver, professor of sociology, Columbia University. "Instead of the triumph of leisure, we see the triumph of productivity and achievement."

Getting control of time is a key issue, especially for women. The pace of life has increased, and so have our levels of stress and impatience. Jeremy Rifkin, author of *Time Wars* (Henry Holt), suggests that we have lost the ability to slow down and reflect; "we've created a temporal jail cell."

Much current advice—from the book *One-Minute Manager* to theories on having "quality" time with children—focus on making use of ever-smaller time units. Rifkin points out that in our computer age, time is measured in a nanosecond—a billionth of a second. We struggle to make decisions and produce work as quickly. Emphasizing expediency over quality, we aim to compress time. "People think they're stressed because they're not using time efficiently," says Rifkin, "but stress is really endemic to the culture." "Kierkegaard described it as tranquilizing ourselves with trivia," says Robert S. Brown, M.D., Ph.D., professor of psychiatry, University of Virginia Medical School. We seem to think that if we fill every moment, we are living life more fully and denying death a bit longer.

A danger: a concern for efficiency and speed often defines our lives and relationships outside of work. "Certain things—like a gourmet meal or a love affair—require time," says Professor Silver. "If you want them to have quality, they can't be compressed." Rifkin worries that making efficiency our highest value means "accepting cold and unspontaneous relationships. Efficiency demands detachment."

We are always saving time, but what do we do with the time we save? Many people find it impossible to slow down, and they structure vacations as carefully as workdays. Dr. Brown believes that some "are afraid that undefined time will force them to ponder the meaning of their lives." So they fill vacations with risk-taking or exotic travel; consider a holiday a failure if they have accomplished nothing but thinking and relaxing.

Women are the ultimate victims of the time crunch. According to a study by the Decision Research Corp., working women have 25 percent less leisure time than men. "No other society ever expected its creative and professional class to function without support—from servants or a wife," says Professor Silver. Now, of course, working women do just that.

The secret to getting control of time may be, paradoxically, to decrease the number of appointments scheduled each day. When time constraints force one to rush out of meetings or leave projects uncompleted, there is the frantic sense of much begun but little accomplished. Allowing some breathing space in a day helps ease stress and makes it possible to finish activities. Once a job is done, elapsed time seems less important. And the constant pressure of trying to beat-the-clock is a contest one is doomed to lose.

"You have to change time priorities," says Rifkin. "Decide what's important in life and learn to say no. People worry that they'll end up with empty slots in their day, but those are essential."

While early research found time-conscious so-called Type A behavior was a risk factor for heart disease, follow-up studies have been less conclusive. Many psychologists believe that Type A personalities are fighting external clocks to seek approval and confirmation—but, says Dr. Brown, "They get angry and frustrated at not being able to accomplish enough, and that anger is the physically destructive part of the syndrome."

Most experts agree that time pressures lead to disease only when a person feels out of control. Steven Locke, M.D., research psychiatrist at Boston's Beth Israel Hospital, advises "If you're enjoying your level of stress, it's probably not harmful." When the enjoyment is gone, the key is to eliminate activities and simplify life. Rifkin warns against trying to battle stress by becoming more skillful at time management; he suggests it's self-defeating: "like trying to cure an addiction by taking more drugs."

One way of getting control of time is by gaining a broader perspective, recognizing that what matters isn't just what's accomplished *today*. Life has rhythms. Anyone who exercises regularly knows that it's important to take days off for the muscles to recharge; those rest days are part of any training schedule. Similarly, we need to create pauses in our lives—to reset priorities, savor experiences.

Slowing one's pace often increases long-term productivity. "It's time to politicize these issues," says Jeremy Rifkin. "Just as we challenged the 'bigger is better' theory in the late 'sixties and concluded that small is O.K., it's time to realize that faster isn't better: Slower may be more humane."

The other side of selfish

"Selfish" is not a dirty word. It may, in fact, be downright healthy.

But why does it make women feel so guilty? By KATHLEEN MADDEN

I didn't want to write this piece. Yes, it was my suggestion; the subject, deeply, drew me; but I also knew, realistically, that I had no time for it. Not at this moment. Then someone I care for made me feel guilty (notice the "*made me*"). I was letting others down, foully selfish. I obviously manage time badly.

The coercion, in fact, was a mild query. I read it as eternal damnation.

Clearly, this is my subject. Guilt is my expertise.

Selfishness and guilt, for many of us, are the salt-and-pepper of emotional life; the pairing, almost Pavlovian. "Finding ourselves" today in the workplace, a place where altruism rarely pays, we find ourselves open, too, to new accusations of selfishness. To new and improved 'eighties' ways to feel guilty.

Guilt is damned uncomfortable, even to a self-blame expert; and as such, it's a great motivator: anything must be better than this wretched feeling. Shame starts at the top of one's head; washes our faces with unpleasant warmth. Fear cuts at our stomachs. Guilt zeroes in, with sickening precision, exactly where we live—deep within. And it lingers nastily.

Shame, though we often equate it, is not the same as guilt. "Shame is not living up to your own expectations," says Jay Lefer, M.D., psychoanalyst and associate professor of psychiatry at New York Medical College. "Guilt is not living up to the expectations of others.

"There's rational guilt and irrational guilt. Rational guilt is very helpful. Rational guilt allows a sense of respect for others; irrational guilt means you've done nothing wrong and yet feel very guilty. People can have a bad thought and feel guilty about it; that's a type of irrational guilt. When you go through a red light and feel guilty, that's a rational guilt. Trouble comes with guilt that's irrational."

"To live in the world," says Alexandra Symonds, M.D., psychiatrist and associate clinical professor of psychiatry at New York University School of Medicine, "you have to live according to certain standards of integrity. And if you violate them, you feel guilty. You can truly hurt people or exploit them and feel guilty about it; that doesn't mean you're neurotic. Neurotic people obsess over it."

Guilt, when appropriate, reflects a moral sense, a commitment to others. It's what separates us from psychopaths; from criminals, the sadists and child-abusers. Guilt tempers our daily angers. Writes psychiatrist/ethicist Willard Gaylin, in *The Rage Within* (Simon and Schuster): "When rage is directed inappropriately, we are likely to experience a painful sense of guilt. Guilt then will either check the expression of the rage or limit it." How can we inflict such injury on those we care for, those who are blameless?

The irony of guilt, notes Gaylin, lies in its deep discomfort; feeling guilty, we seek all possible ways to run from it. One way is to dump the onus on others—in the form of anger. "It's much easier to feel anger than guilt," says Lefer. Anger is, at times, a less discomforting outlet.

Guilt, in fact, is a colossal weapon, the nice person's aggression: rather than swinging out at others (unthinkable), we find ways to reproach them, to tell them they've failed us. When that "other" is a willing acceptor, it's a neat turn of the tables. We've made them feel rotten (the goal), blameful, apologetic. Guilt-givers, invariably, emerge victorious. And virtuous: content in the knowledge that they've merely responded to another's selfish misdeed. Guilt-givers are, inevitably, morally superior (who would hit out in anger? Certainly not them). Thus, they're guilt-free.

Two accusations, seemingly, can bring a woman to her knees: being "selfish" and being "unfeminine." Women will go to any lengths to disprove these; they're attacks on a female's most basic self-image. They hurt, too, because they hit dangerously close to home. At heart, women know: they're not fully selfless—or frilly.

"Unfeminine" and "selfish," often, simply mean the same thing. "What 'selfish' usually means," says Dr. Lefer, "is that a person or a child isn't doing what someone else likes. Women are expected to be giving and sacrificing; they're not to have any of their own needs. Anytime they want their own needs met, they're told that they're selfish." *(Continued on page 394)*

On the road:
Jill Ireland and
her always-packed
Vuitton case

nd, husband Charles Bronson

time out

Talk circuit: autographing her book

or women squeezing more and more into less time, taking a "breather" takes on greater importance. How do the busiest ones spend their precious few free moments/hours?

- Jewelry designer Tina Chow: "I used to think it selfish to reserve time for myself. Now, I find it's a necessity." Her answers for herself: "aromatic-oil baths, deep-breathing exercises."
- Comedy-club owner Caroline Hirsch: "Three hours a week, exercise with a personal trainer; once a week, a manicure; monthly, a facial."
- Film writer/producer Linda Balahoutis: "Daily exercise, but it's never a pleasure. What is—listening to opera at home. Since no one else in the family likes it, the house empties out."
- Hotel president Ivana Trump: "A massage—once a week."
- Barnard College president Ellen Futter: "Ideally, I stop to think, reflect."
- Model Cindy Crawford: "Every morning, I take an hour at home: sip tea, call my mother, pay a few bills, watch the news, and gather my wits."
- Director/choreographer Martha Clarke: "I pull the plug on the phone, curl up in bed with a stack of magazines, and disappear into 'white' sound."
- Adventurist/aviatrix Jeana Jeager: "Being involved in exciting ventures is rewarding enough."
- Solo around-the-world sailor Tania Aebi: "Reading, knitting."
- TV reporter/anchorwoman Sylvia Chase: "Walking, every morning, to the Golden Gate Bridge. That—and gazing out my window, which overlooks Alcatraz—levels me out."

Time out: Jill with daughter Zuleika

gill ireland

ill Ireland has chosen to deal with adversi- y by spreading promise and courage, gain- ng strength for herself by giving it to others. Four years ago, she discovered she ad breast cancer, underwent surgery and lebilitating chemotherapy. In the most levastating moments of treatment, she told erself that if she survived she would be- ome a voice of hope, letting women know "you can lose your hair and your energy but come back to live a productive life."

Before her cancer, Ireland led a beguiling life. In her twenty-year marriage to actor Charles Bronson, she had her own movie career, filled their four houses with seven children. Instead of retreating now, she pushes herself to the limit: lecturing to women, fund-raising for the American Cancer Society, spreading words of courage and recovery in her book *Life Wish*. "My head drives me on, but my body gets tired faster."

After surgery, Ireland—a dancer by training—mourned her lost breast, was struck by the irony of staying in shape all her life only to see that shape transformed by a surgeon's knife. But she has not lost confidence in her ability to affect her own life. She walks and rides horses, works out regularly with a trainer, and travels—most recently to Washington, DC, to receive the Medal of Courage from President Reagan.

Still rebuilding her stamina, she has learned to set priorities: "Sometimes you can do one thing well, but not three. So you give the best you can, then stop."

hillip Dixon. Hair and makeup, Laura Lewis.

diet: you are when you eat

As important as the food you eat is the timing of meals—which can affect stamina, weight control, nutrient levels...By JUDITH S. STERN, Sc.D., and LAURA FLYNN McCARTHY

For years, nutritional research has focused on the food people should consume to be healthy. But today, experts are also emphasizing another factor: the timing of eating meals. New evidence indicates that *when* one eats can make a difference in how effectively the body absorbs nutrients and how well one generally feels. Are calories burned more efficiently if a woman eats her biggest meal in the morning or at night? Do some foods block nutrient absorption if eaten at the same time as other foods? Should one exercise before or after a meal? Experts are currently exploring these and other questions, and coming up with provocative answers.

THREE MEALS A DAY?

Most Americans grow up believing that eating three meals a day is basic to good nutrition. But studies indicate that eating several smaller meals over the course of a day may not only spur better nutrient absorption but could influence body fat composition. George A. Bray, M.D., professor of medicine at the University of Southern California, has shown that in humans, "meal eaters" *make* more fat than "nibblers"; but there are no studies proving that people who eat meals rather than snacks are actually fatter.

Skipping meals—a common weight-loss strategy among women—is not effective and could interfere with performance and stamina. In one study of women asked to ride stationary bicycles as fast as they could for one minute, the women who had eaten breakfast performed significantly better than those who skipped the meal. Results for some women who didn't eat breakfast improved after consuming a mid-morning snack but were still below that of women who consumed a healthful, balanced breakfast (of a complex carbohydrate, fruit, and low-fat protein).

EATING FOR STAMINA?

Combining certain foods at the same meal may influence the way they're metabolized by the body. According to Masashige Suzuki, Ph.D., associate professor at Tsukuba University in Japan, eating a food containing both fat and sugar is more "fattening" than consuming the same amount of fat and sugar separately, over several hours. The reason: high-fat/high-sugar combinations can cause one to store fat more readily.

Avoiding high-fat foods—especially at breakfast and lunch—could help to maximize stamina. High-fat foods are calorie-dense, take longer to digest than other foods, can make a person feel full and sluggish, and may compound a natural tendency toward a midday energy slump. In contrast, eating a light lunch of protein and non-fat carbohydrates (for example, sliced turkey on whole wheat bread with mustard, sprouts, and a sliced tomato) could energize without piling on calories. Another idea to avoid calorie overload is to plan your snacks by saving food or calories from your regular meals. Skip toast with breakfast cereal; instead, at mid-morning, eat half of a bagel with jam. At lunch, skip dessert; later in the afternoon have a piece of fruit. If you still cannot resist high-fat/high-sugar foods, eat them in very small portions. Alcohol, which can act as a sedative, should be avoided at lunch, especially when alertness is needed in the afternoon and, always, should be consumed in moderation.

For women who exercise frequently, many experts advise a diet rich in carbohydrates. High-carbohydrate diets promote the storage of glycogen in muscles, which draw on those stores for fuel during exercise. Too little glycogen can make one feel tired and interfere with physical performance. Glycogen stores are lowered in people who consume a high-fat diet.

Eating for energy

- **Spread calorie intake evenly over the course of the day; don't overeat at any one meal.**
- **Avoid high-fat foods, especially at breakfast and lunch (they take longer to digest, may make you feel sluggish).**
- **If you exercise vigorously, be especially careful to consume a diet rich in complex carbohydrates—whole grains, fruits, vegetables.**
- **Be moderate in your intake of alcohol.**
- **If you consume caffeine, "stage" caffeine intake to work for you: a cup of coffee in the morning to act as a pick-me-up; another, thirty minutes to one hour before exercising (caffeine can increase fat burn during exercise). Avoid caffeine late in the evening, when it may interfere with sleep.**
- **Drink water and other fluids throughout the day to avoid dehydration.**

TIMING SNACKS: KEY TO WEIGHT CONTROL?

Some nutritionists claim that obese people and others who tend to binge on carbohydrates can avert those binges by scheduling high-carbohydrate/low-protein snacks between meals. The thinking: such "carb-cravers" have a deficit in the brain's neurotransmitter serotonin, and high-carb/low-protein foods increase serotonin synthesis. Critics of this research point out that studies showing the serotonin link were conducted only in rats and may not translate to humans. Other research indicates that some formerly obese people have a taste preference for foods that are high in fat as well as in sugar (simple carbohydrates), and eating high-carb/low-protein foods won't change that preference.

VITAMIN/MINERAL INTERACTION

Combining certain foods at one meal can affect nutrient absorption. Foods containing large amounts of dietary fiber can interfere with absorption of minerals—including calcium and iron—from the same meal. For this reason, experts advise people to spread fiber intake over the course of a day rather than consuming fiber all at one sitting and to get fiber from a variety of foods—whole grains, fruits, and vegetables.

Some food combinations also work to enhance nutrient absorption. For example, vitamin C aids in the body's absorption of iron from vegetables and grains, so it makes sense to combine foods rich in both these nutrients at the same meal—have an orange for dessert after a sandwich (with iron-enriched bread), sliced strawberries with an iron-enriched breakfast cereal.

Government organizations routinely publish Recommended Dietary Allowances (RDAs), consensus statements, and Dietary Guidelines to educate the public to the best ways of consuming adequate amounts of vitamins and minerals. However, such recommendations often stop short of suggesting the best times to take supplements, as well as warning when doses are too high. "Experts intent on solving a single nutrient problem forget that their advice, if followed, could affect the utilization of other nutrients, particularly minerals," says Janet L. Greger, Ph.D., professor of nutritional sciences at the University of Wisconsin in Madison. "Inadvertently, this advice encourages some Americans to consume very high levels of nutrients in supplements."

Americans often choose the easiest solution: taking one multivitamin/mineral pill or consuming a cereal fortified with 100 percent vitamin/mineral RDAs. While this approach is considered better than taking megadoses of individual nutrients, research shows that taking a 100 percent RDA vitamin/mineral pill can work to one's disadvantage: large intakes of nutrients taken all in one "package" can compromise the absorption of individual vitamins and minerals. Better: look for cereal that contains about one-third of the RDA, to act as nutritional "insurance."

Similarly, though many women take calcium supplements to help prevent osteoporosis later in life, large amounts of calcium can decrease absorption of other minerals (including magnesium, copper, and manganese), the reason why calcium is rarely included in a multivitamin/mineral pill, and always should be taken as a separate supplement. Research reveals that taking calcium alone, in one large dose, may not allow for maximum calcium absorption. Dr. Greger suggests dividing it and taking half in the morning, half in the evening. There's some evidence that sugar increases calcium absorption, so it may be best to take calcium supplements at the same time as a piece of fruit, or to combine calcium-rich and sweet foods—yogurt and fresh fruit; cookies and skim milk; an apple and cheese. Most experts concur: foods rather than supplements should be the primary

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women and stress

New research examines health effects, workplace pressures, the best antidotes. By JUDITH SCHMID

If stress is the epidemic of the 'eighties, the workplace seems to be its breeding ground. Researchers are finding that much of the negative stress that leads to chronic *strain*—fatigue, demoralization, high blood pressure—originates on the job. The stress experience is highly personal, and any job can be stressful; but epidemiologists have pinpointed certain job features as most likely to produce undue strain. At the center of most stress-related complaints is a feeling of *loss of control*. Wide responsibilities or demand for high output, combined with a lack of personal control over how work is done, is a stress-producing combination. This is true whether one is a middle-level executive under duress from above or a factory worker on an assembly line. Another sure-fire stress producer: not being able to vent feelings or opinions.

According to Paul J. Rosch, M.D., president of the American Institute of Stress, Yonkers, NY, and clinical professor of medicine and psychiatry, New York Medical College, many of the jobs meeting those descriptions are now filled by women. "The workplace is still male-dominated, and most women have little decision-making power."

Many now believe that the psychological toll of job stress can contribute ultimately to serious illness such as hypertension and heart attacks. The relationship between high-demand/low-control work and high blood pressure was recently tested in a Cornell University Medical Center study spanning workers in a wide variety of occupations. "We found that men in high-demand/low-control jobs were at least four times more likely to have hypertension than men with all other types of jobs," says Peter Schnall, M.D., M.P.H., assistant professor of medicine and public health, Cornell University Medical College. A high-strain job, combined with pressures at home, seems

(Continued on page 320)

women and stress

(Continued) to represent the worst combination for women. The Framingham Heart Study found that women in high demand/low control clerical jobs were at least twice as likely to have heart disease as women in other occupations.

One reason that companies have failed to tackle problems that lead to worker strain: they are uncertain how this should be done. Besieged by stress-related compensation claims and acknowledging that job strain is a major deterrent to good performance, many corporations have begun to offer stress-management programs in the workplace. Most use meditation, muscle relaxation, or exercise intended to teach the art of experiencing stressful situations with greater equanimity.

Some researchers are skeptical about whether or not relaxation techniques can be helpful to people in certain occupations. "The settings most likely to create severe stress are antithetical to stress reduction; they literally allow no time for relaxation. The stockbroker who feels out of control because of market swings isn't likely to get a grip on herself by doing transcendental meditation," Dr. Schnall says.

Although research has shown that stress-reduction techniques can lower psychological strain and minimize the disease-inducing stress effects in *some* settings, experts say that the current generation of programs are usually superficial at best. "Most use feel-good techniques that don't address problems that cause stress in the first place," says Dr. Rosch. According to James Campbell Quick, Ph.D., professor of organizational behavior, University of Texas, Arlington, and member, American Psychological Association, few stress-management programs look at an *organization's* problems. "Many put the burden of adjustment on the individual, rather than restructuring the workplace to make it less distressing."

Effective programs start with a stress "audit" designed to identify legitimate workplace concerns, Dr. Rosch says. This is useful only if a company then is willing to make adjustments in the work environment needed to give workers a better sense of control. Good programs also try to personalize the stress-reduction techniques offered—"important because a single technique, such as meditation, may be the best relaxation route for one person, while for another that method may be boring, even *stressful*." It's important also for any stress-management program to separate work-related from personal problems.

Looking for a stress-management program outside the workplace may offer more choices but the same liabilities: many programs that sound good on paper are quick fixes, not likely to effect real change. "If you feel overwhelmed by stress, relaxation techniques are unlikely to solve the problem completely without some change in life style," says Herbert Benson, M.D., associate professor of medicine, Harvard Medical School. The best programs are flexible and offer a variety of options. "Don't believe vendors who offer universal cures."

According to Dr. Rosch, stress management at present is a blurry field. There are no clear standards by which to judge practitioner qualifications; and few programs use critical methods to evaluate their own efficacy. This is not to say that all stress programs fail to give help; the American Institute of Stress, Yonkers, NY, maintains a list of effective stress-management programs, provides referrals.

yue-sai kan

Yue-Sai Kan has struggled for success, taken business and creative risks few other women would have dared. Rather than joining the growing legions who complain about the quality of television, Kan chose single-handedly to change it. A Chinese-born American citizen, she's the first foreign journalist to broadcast both into and out of China, producing and hosting two TV shows she herself raised the funds for. Her syndicated show for China Central Television (the country's national network), *One World*, provides her four hundred million Chinese viewers a cultural bridge to the rest of the world; *Looking East* gives Americans a closer eye on Asia.

Stressing information in a medium that prefers entertainment, Kan is not afraid to admit she's made mistakes, "but you have to set your own rules by trial and error." Like many women, Kan had no models to follow, no mentor, just confidence in her own ability and a vision of improving people-to-people understanding.

Kan is virtually an unknown in America; but in China, she is mobbed by fans and copied: her hairstyle is famous all over the country. But beneath the charm, the glamour, is a sharp woman who negotiated successfully with the Chinese government to produce a show for millions. Hers is a femininity born of strength.

Kan works both sides of the camera and gets involved in every detail of her shows; she has little time beyond that. But she refuses to lose perspective or to limit herself. "There's a Chinese proverb that a woman growing up requires eighteen changes," she says. "I don't want to continue doing the same thing forever." What keeps her going now: a belief that what she's doing is important, will make a difference in the world. "But I could walk away from all of this tomorrow."

Lou Salvatori. Hair and makeup, Grey Zisser for Bumble & Bumble, NYC

imate time-saver:
e-Sai Kan's mini
studio at home

the Nonstop suit

On-the-go dressing:
smart-looking (smartly
priced) suit alternatives
to turn to again and again.

Patrick Demarchelier

Opposite page: Two of the season's strongest shapes—the chemise and the easy-fitting jacket . . . all the more appealing in a high-rise checked fabric. Ronaldus Shamask wool dress (about $450) and jacket (about $600). Turnout at Barneys New York; Garfinckel's. Jacket at Toby Lerner, Philadelphia; Stanley Korshak, Dallas. . . . *This page:* Another terrific jacket (a little shorter, a little smaller), this time in a high-powered herringbone played against a black skirt and terra-cotta suede gloves. Leslie Samuel wool jacket (about $340) and wool crepe skirt (about $160). Barneys New York; Passions, Cedarhurst NY; Pompian, Chicago. These six pages: hair, Madeleine Cofano for Bruno Dessange; makeup, Glenn Marziali for Trish McEvoy. Details, last pages.

Patrick Demarchelier

nonstop...

Strong on shape, *right*: Colours by Alexander Julian's small-bodied double-breasted cropped jacket and dapper cuffed trousers. Plaid jacket, about $158; pants, about $99. Bonwit Teller, Short Hills NJ; Garfinckel's; Jacobson's. Watch, Audemars Piguet at Tiffany & Co....
A crisp base to build on, *left*: Byblos' long, lean single-breasted jacket (easy and attractive enough to slide over almost anything) and slim skirt. Jacket and skirt, about $840. September at Betsey Bunky Nini, NYC; Mary Chancis, Fort Lee NJ; Bacci's Canada; Sekai, Ontario, Canada. Details, last pages of this issue.

Patrick Demarchelier

WEATHER beaters

Braving the elements, breaking the rules...on these eight pages, a fast "test drive" of the best winter gear—and the best new ways to wear it! The starting point: free-spirited new furs, a preview of more to come. What to watch for? Simple, knee-grazing shapes; rich mink, sable, fox; cozy shearlings. Here, furs with a casual attitude—mixed with gutsy denims, sweatshirting, seasonless raincoats. And mixed with strong, top accessories—to add texture, color, appeal; work hard, weather or not...

Beauty "weather-proofing"? In the rain: makeup can streak—"waterproof," "water-resistant" are words to watch for..."lightweight" foundation when humidity peaks...conditioning shampoo, setting lotion to fight "frizzies." (Aziza's waterproof mascara; Jhirmack Lite shampoo; Posner's Weather Wear for hair.) In the cold: look for an extra degree of protection. Beauty buzzwords: "moisturizing" makeups; skin "humectants"; "volume-boosters" for hair.... And at the gym, head for the steam room, not sauna. (Biotherm's Teint Tonic; Traité shampoo from Mastey.)

Geoff Spear

. . . Close-up, *this page*: cotton, cashmere—and fur! (Shown again on page 331.) These pages: hair, Oribe/Oribe at Parachute; makeup, Laura Mercier for Trish McEvoy. . . . *Beauty Note:* Pure color, *this page*—Chanel's Coral Glow lipstick. Details, last pages.

New low key thinking on fur. Opposite, Fendi's lightweight unlined sable—here, over a sweatshirt and jeans...equally "easy" on the biggest evening, on the road, anytime. Fendi natural Canadian sable coat. The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago; Fendi Boutique at Tom Steele, Beverly Hills. To order at Neiman-Marcus, Dallas; Fall Forecast, the paper Gulfstream Corrado's Ina Ginsburg uses these days to select furs over a coffee paper. Cool at Dial Fur Galleries, Cleveland; Dial-a-Fur, Furs by Wong, Cleveland; Thomas E. McBride Furs, Cincinnati; Chicago; J. Barbara Furs, Memphis; James Hanson Furs, Tulsa; Dorice, Roberts Furs, San Francisco; Others [illegible] last season.

weather beaters

weather beaters

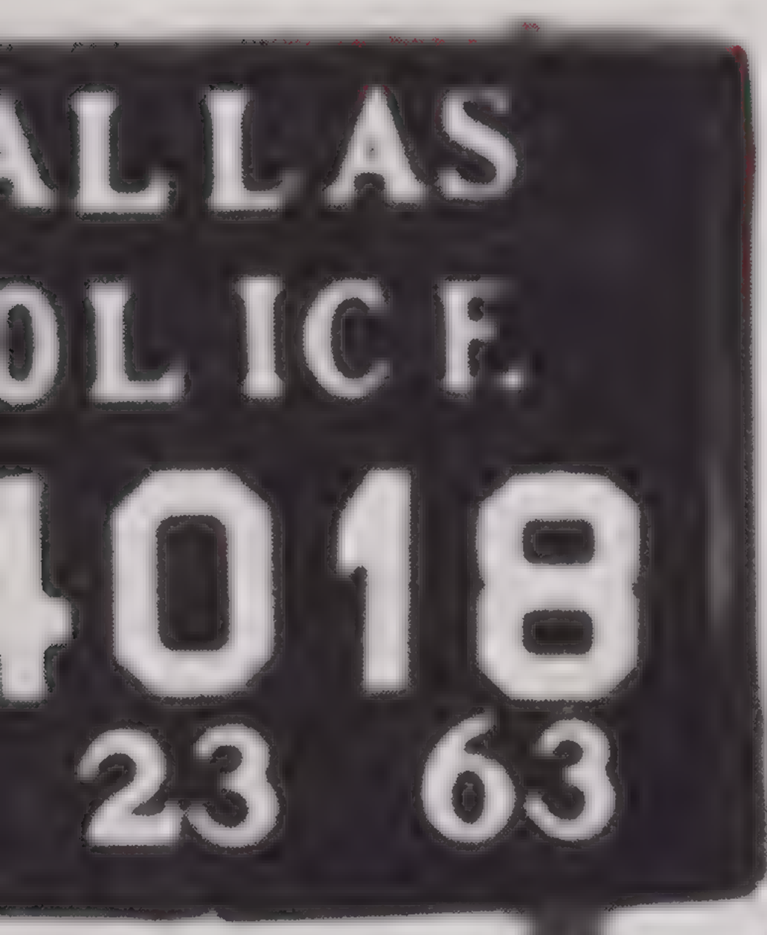
Giving all-weather clothes a decorative edge: high-powered, high-performance accessories —fringed gloves, hold-everything leather bags, blanket-y shawls, boots— as hard-working as they are good-looking. And the difference, *left*, with Mountain's racy black leather "biker's" jacket, studded with gold metal flowers. Knee-length Shearling Coat, Banana Republic, Los Angeles. Sweater, Burlington Coat Factory, Burlingame, CA; Macy's, San Francisco. Slim slacks, right Burberry's classic cotton/wool twill pants. Gerry's forest green "blanket" lined or fur-trimmed cloth, warmth that's a ton of support from Coast, about $275. Burberry's, NYC, Boston, Washington DC, Chicago. Details, see last page.

weather beaters

Neil Selkirk

seven seconds

Twenty-five years after JFK's assassination, we are still obsessed with what novelist Don DeLillo calls "the seven seconds that broke the back of the American century." In *Libra*, DeLillo takes an imaginative leap into the lonely heart of Lee Harvey Oswald. Interview by ANN ARENSBERG



The most private of men, Don DeLillo (*left*) saw into Oswald's need for aliases

Don Uhrbrock, Life Magazine © 1978 Time Inc.

Don DeLillo is a writer who addresses our feeling that something is out of control, that we no longer share a coherent view of reality. DeLillo dates the change in consciousness from the early 'sixties, from November 1963, to be specific: November 22, Dealey Plaza, Dallas, Texas.

Don DeLillo published his first novel eight years later, in 1971. Critics, fellow novelists, and students of modern literature immediately identified him as a candidate for lasting greatness, but it wasn't until he received the Award in Literature from the American Academy and Institute of Arts and Letters in 1984, and the American Book Award the next year for his eighth book, *White Noise*, that his extraordinary talents were more widely acknowledged. This month, Viking will publish DeLillo's ninth novel, *Libra*, a fictional biography of Lee Harvey Oswald. Coinciding with the twenty-fifth anniversary of the John Kennedy assassination, it will finally introduce DeLillo to a larger audience.

What characterizes much of DeLillo's work is its location "in extreme places or extreme states of mind." In *White Noise*, the Gladney family is engulfed by a toxic chemical cloud released by an industrial accident. (Don DeLillo has also been credited with prescience: the publication of *White Noise* coincided with the chemical disaster at Bhopal.) And the protagonists of *Great Jones Street*, *Players*, *Running Dog*, *The Names*, and, of course, *Libra* all become entangled in conspiracies that they, half-consciously, have had a hand in creating.

The extremest place of all, the seedbed of every conspiracy, is DeLillo's America, a fantastic and yet all-too-recognizable culture of "rot and glut and blare" dominated by an invasive technology that promises to prolong life while threatening to extinguish the world. DeLillo's characters are death-haunted urban creatures, living in a society from which Nature and feeling have been excluded, feeding on a diet of abstractions or, in other words, "plots." It is a universe in which Thoreauvian retreat is impossible, since every character shares all the guilt and all the responsibility. As DeLillo writes in *Libra*, "Everyone was a spook or dupe or asset, a double, courier, cutout or defector, or was related to one. We were all linked in a vast and rhythmic coincidence, a daisy chain of rumor, suspicion or secret wish."

In earlier novels, Victorian novels in particular, the individual battled to find a place in society. For DeLillo's people, notably for Oswald, sanity and integrity appear to depend on each one's remaining outside the mainstream of a society that is clearly dangerous, even fatal, to the individual. When DeLillo's Oswald acts alone, he has goals and ideals, however doomed; when he is beckoned and seduced by the many-headed forces of conspiracy, he loses any sense of self in the collective madness.

Writing about complexity may be DeLillo's ablest defense against his uncomfortable awareness of the anxieties, dreams, rhythms, and interconnections of modern life. But a front-line observer like DeLillo must devise his own methods of protection. In an era when too many writers are willing media-fodder, he lives quietly and privately, husbanding his energy to meet the demands of his work. A serious, handsome man, now fifty-one, he is as eloquent in person as he is on paper. The process of publication does not interfere with his daily routine: "I've always tried to maintain a certain detachment. I put everything into the book, and very little into what happens after I've finished it."

Ann Arensberg: *Where were you on November 22, 1963?*

Don DeLillo: Eating lunch on New York's West Side with a couple of friends. In a seafood restaurant called Davy Jones. I don't have a clear memory of the rest of that day; I guess I watched a little television. On Sunday, late Sunday, I did watch the Ruby shooting of Oswald for a couple of hours; but I didn't watch much of the funeral, which was Monday. I think I have a kind of habitual aversion to ceremony; that's all.

AA: *Do you remember your feelings?*
DDL: It was a great shock, the kind that resonates through the years. Somebody reminded me recently that the last paragraph of my first novel, *Americana*, is set in Dealey Plaza. The hero drives along the motorcade route with his hand on the horn, and that's how the novel ends. I had totally forgotten this.

AA: *Do you think the Kennedy assassination is more real to us because it was photographed and televised? Or less real?*
DDL: I think the Zapruder film makes it more real: the moment of death has a bluntness that is unforgettable. But, at the same time, it's all surrounded by blurs, shadows, and ambiguities. What happens to the President's head is a major reality of that particular day. But it's not a reality that lends itself to an understanding of the facts, beyond that this is the shot that kills him.

Oswald appeared on the doorstep of Silvia Odio, the daughter of an anti-Castro leader, and said that the anti-Castro people ought to assassinate Kennedy

AA: *You say in "Libra" that the JFK assassination was "the seven seconds that broke the back of the American century."*
DDL: Perhaps it's a matter of other parts of the world beginning to catch up with us, but the assassination seemed to slow down our growth as the dominant world power. And it had an effect on Americans that we'll probably never recover from. The fact that it could happen. The fact that it was on film. The fact that two days later the assassin himself was killed on live television. All of these were psychological shock waves that are still rolling. The subsequent assassinations and attempted assassinations all seem part of the events of November 22nd.

AA: *But isn't it possible that JFK himself broke the back of the American century? By portraying King Arthur and at the same time conspiring to kill Castro?*
DDL: No. Kennedy's errors were not fully understood until long after he was dead. While he was alive, he was surrounded by positive forces and vibrations. A spirit of intelligence, grit, and vigor. The country was riding a benevolent whirlwind while he was in office. Most people still think of Kennedy mainly in positive ways.

Ann Arensberg *is the author of "Sister Wolf" and "Group Sex," both published by Knopf.*

Moments after impact, the President slumps

AA: *What made you realize that the Kennedy assassination was a topic you had to write about?*
DDL: When I was working on *White Noise*, I interrupted it to do a nonfiction piece for *Rolling Stone* ["American Blood: A Journey Through the Labyrinth of Dallas and JFK"]. I never interrupt my work, so there must have been a strong impulse, an impulse brought on by the uncertainty of the assassination itself, and by the mystery of Oswald's life.

AA: *What was it that led you to construct your novel around him?*
DDL: Personal incentive: I'd known that Oswald had spent time in the Bronx when he was a kid. When I learned that he had spent a year living only six or seven blocks from where I lived, I became more interested. And I learned that he played hookey at the Bronx Zoo, where I spent a fair amount of time. He would have been thirteen; I would have been sixteen. Naturally, I wondered if I had ever run into him; that proximity gave me the final incentive. But it wasn't for three or four months, when I finally came upon a certain rhythm in my sentences, a kind of broken, abrupt rhythm that I equate with Oswald's inner life, that I felt I had found his voice and his spirit.

AA: *You've written that Lee Harvey Oswald seems like a fictional character scripted out of doctored photos, tourist cards, mail-order forms, visa applications, altered signatures, and pseudonyms. How did you manage to negotiate that maze of aliases and uncover the real Oswald?*
DDL: The real Oswald was naïve, self-pitying, paranoid, and occasionally violent. Certainly, he beat his wife. At the same time he was continually battered, and he had an enormous difficulty making his way in the world. It seemed natural to me that such a person would find a release, almost a childlike excitement, in other identities, in aliases.

AA: *How would you describe your fictional Oswald?*
DDL: The book is about the outsider who wants to belong. And it's also the story of a man who could go either way. Libra: the scale. Which way will the scale tip? Will Oswald go toward the left or toward the right? In direct reference to the assassination, he was a man of the left who ended up carrying out the wishes of the right wing.

AA: *How was Oswald, as you portray him, different from would-be assassins like Bremer or Hinckley?*
DDL: Oswald was, at least by his own lights, a pragmatic political man, even an idealist. He defected to Russia, a completely startling thing for someone of his background to do. Oswald's attempt on General Walker [the right-wing fanatic] was a purely political act. But, as I interpret it, his attempt on Kennedy was based on fantasy. He stepped outside history and let the forces of destiny move him where they would—nonhistorical forces like dreams, coincidences, intuitions, the alignment of the heavenly bodies, all these things. So he is a forerunner of John Hinckley and Arthur Bremer, both of whom walked two feet above the ground and evolved their own realities.

AA: *You make a point of Oswald's dedication to words, and his terrible difficulty with them—his dyslexia and his struggle with reading, writing, and spelling.*
DDL: I like to think of him, to a certain extent, as a frustrated writer. Certainly, he was an enthusiastic diarist for one period of his life. Before his defection, when he filled out an application for the Albert Schweitzer College in Switzerland, he said, "I want to write short stories about contemporary American life." Later, he wrote to Governor Connally from Russia in order to have his undesirable discharge overturned and said, "I am living here in much the same way E. Hemingway resided in Paris." These simple, bald statements were very interesting to me.

AA: *The remarkable thing about "Libra" is that we identify with the assassins and the conspirators, whatever their morals, motives, or politics. How do you get your readers to set aside their preconceptions and ideologies?*
DDL: I try to find one characteristic that points us toward the person's humanity; we are all equally human. I try not to supply sympathies and compassions, which I think either flow directly from the character to the reader or not. Also, a lot of the characters in this book, probably more than in my other books, are like people from my own neighborhood; the people who surround Jack Ruby, for example, and the organized crime figures. So it was easier, I think, than creating bankers in *The Names*.

AA: *You have invented a fascinating character, Nicholas Branch, a retired CIA officer who is writing a secret history of the assassination for the Agency. You depict him as being inundated by documents and exhibits, until paper begins to slide out of the room and across the doorway. Did you feel overwhelmed by the volume of material you had to cover? What did your own study look like when you were working on "Libra"?*
DDL: Not nearly so cluttered as his working quarters. The twenty-six volumes appended to the "Warren Commission Report" were the heart of the research I did. Fifteen volumes of testimony and eleven volumes of exhibits, from FBI reports to photographs of knotted string. Everything you could imagine—including descriptions of people firing weapons at goats' heads. I also read a lot of biographies and reports in places like the *Journal of Forensic Sciences*. But I found the research invigorating. I depended on it. I needed it. It continually helped me propel the story. Since the material deals mainly with people and their association with such a significant event, I didn't find it stale or dreary or difficult at all. And, of course, I still read in the case.

AA: *How do you account for the tremendous proliferation of theories about the Kennedy assassination?*

(Continued on page 390)

Bettmann Newsphotos

crystal power

Trendier than a cellular phone . . . more powerful than the armies of Atlantis . . . it's a houseplant that doesn't need water . . . a doctor who always returns your calls . . . it's a small piece of the cosmos you can carry in your pocket . . . it's better than a pet rock—it's a crystal!!! And everyone from Tina Turner to Howard Stein, chairman and CEO of the Dreyfus Corp., has got one. Are they for real? Stay attuned . . .
BY LYNN SNOWDEN

CRystal Channeling
(Talking Minerals)

Isabelle Dervaux

"I have two library crystals. They are encoded with information from Atlantis." The woman speaking to me is Sandy Cole; in her forties, a former costume designer for films, she is now a crystal consultant in Malibu, California, procuring crystals for buyers and also curating crystal shows.

Resisting the urge to laugh or scream, I ask what she means. "Well, you can just look in them and see! Rows and rows of little pyramids. All the information is here, like in a library."

Crystal people often talk this way, taking for granted that you, too, believe in the Lost Continent. Crystal people are always nice, even if they sometimes affect that cosmic wonderment usually associated with 'sixties potheads (no coincidence, since many crystal people are of that generation and spent time in India when it was hip to do so). Most of all, crystal people are positive, unabashed about stones literally speaking to them or curing disease.

You never know who has a crystal hidden in her pocket these days. CEOs. Rock stars. Not everyone with a crystal is a "crystal person"; some buy them for their organic beauty, some see them as a type of good-luck charm. Ali MacGraw, who says she's not a "crystal person," brashly claims, "I'd rather have a crystal than a painting or a piece of sculpture," adding that crystals are "a very powerful reminder of the perfection of God's universe." Crystals have replaced houseplants as the way to appreciate nature at home. They don't die, and they don't need to be watered—we've progressed from the vegetable to the mineral in housewarming gifts.

Crystals (including gemstones) have become a mini-industry supporting hundreds of businesses. There are crystal shops, of course, but also crystal consultants (such as Cole) who, for a fee, will find the perfect stone for you. Professional crystal cleaners make house calls and get rid of any "bad vibes" your stone may have picked up. Crystal healers believe in the laying on of stones, rather than hands, for miracle cures of people as well as their pets. Psychics—crystal channelers—will tell your future. There are also innumerable crystal jewelry makers.

With all this interest and demand, crystal prices have risen at least 300 percent in the past three years. Even the prestigious Trump Tower in New York City (where retail space goes for about $350 per square foot per month) now has Krystallos, a glitzy crystal shop complete with trippy New Age music playing in the background. Krystallos is currently offering a five-foot-square cluster of quartz—a big, ugly, rare rock—for $360,000.

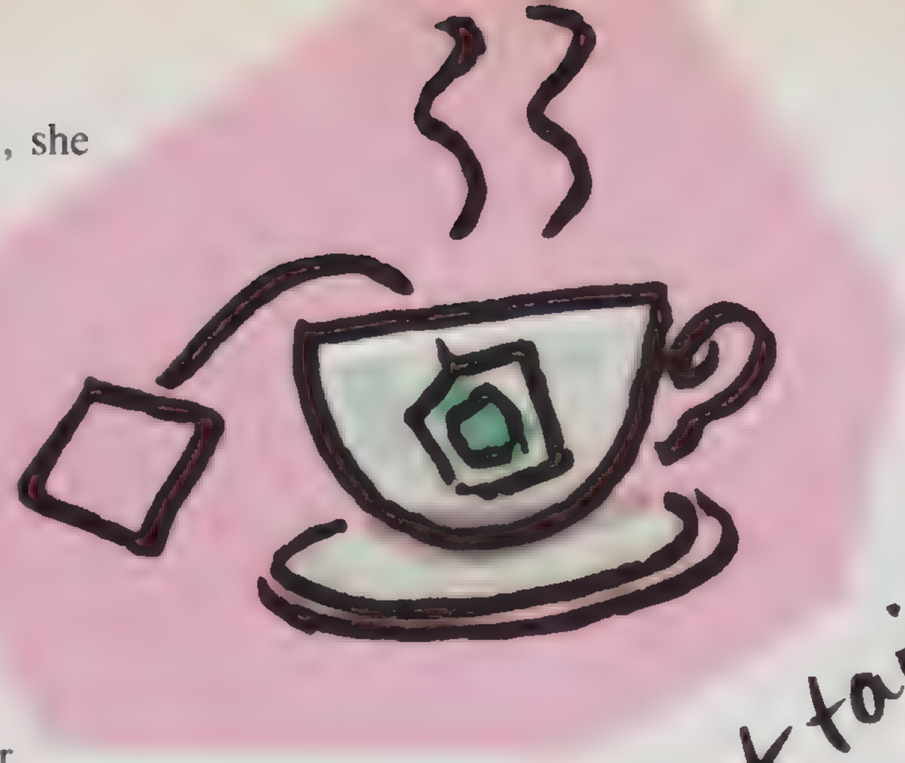
Nor is the crystal craze limited to our country. Lawrence Stoller, producer of the Crystal Congress, a convention held in Los Angeles in July, is responsible for the "Crystal Link," a live audiovisual hook-up of two of the world's biggest crystals, one in Moscow, one in Los Angeles. Crystal people in both countries—yes, *Soviet crystal people*—gathered last month for the Link "as an exchange of peace, cooperation, and friendship."

Linda Waldron, a crystal channeler in New York City, was a trance medium clairvoyant in *(Continued on page 342)*

Details, last pages

Rock around the chakra: channeling energy— via quartz crystal— to the crown, one of our seven cosmic pathways.

Sheila Metzner



Crystal Cocktails

(Continued) Hawaii when, in 1983, she received a crystal as a gift from a client and, she claims, heard it speak. "It talked to me. It had a deep voice and said, 'I am the New Age stone. I am a combination vitamin pill and Doberman pinscher.' " Waldron, in her early forties, was a social worker before becoming a clairvoyant. "The same work as I'm doing now, but at a lower frequency," she says. Her business card says "Soul Developer."

Before a client comes for a reading, Waldron "ascends" to the astral plane to have a conference with his or her spirit guides. Everybody, Waldron says, has two, who apparently act as guardian angels and give her "crystal prescriptions." Back on Earth, she chooses the appropriate stones, and, for $200, the client can talk to the guides through her (she hears the answers in her head through the crystals), leaving with a tape of the session and the crystals.

LeRoy Montana, Waldron's partner, is forty-five and looks a bit like Frank Zappa. Also a trance medium clairvoyant, he was a farmer, teacher, and songwriter before he studied Buddhism and "all Christian religions" and spent time with a Tibetan lama. His "cosmic mission" (a fairly common one) is to get crystals to as many people as possible—the only way we can hope to change the world. To "demystify mysticism," to make "ancient knowledge" more accessible, he and Waldron have developed a do-it-yourself fortune-telling kit called *The Crystal Oracle*. About $24, the kit includes five small crystals; after asking a question, you drop them on a piece of cloth and then look up the casting in the accompanying book. "For the price of one Tarot-card reading," says Waldron with Madison Avenue conviction, "you can do it yourself for life and not be anyone's victim." (For $39.95, about the price of one-and-a-half Tarot-card readings, there's a how-to video on channeling with crystals.)

In Los Angeles, crystal matchmaker Betty L.M. Greenberg will find a stone for you and then channel it. "No additional cost. It's part of the service," she says, indicating that the channeling will reveal problems and offer personal advice. Formerly in psychological counseling, Greenberg was contemplating a crystal in 1981 when she found herself "in the middle of it. It said that I had worked with crystals in a past life and that I could pick one up and know its purpose."

But what happens if someone wants her perfect crystal but only wants to spend twenty dollars?

"I fully expect the universe to cooperate," Greenberg answers.

"The worst part of the current craze," says Lawrence Stoller, "is people just jumping on the bandwagon to make money. Usually, people in the crystal industry have a lot of integrity."

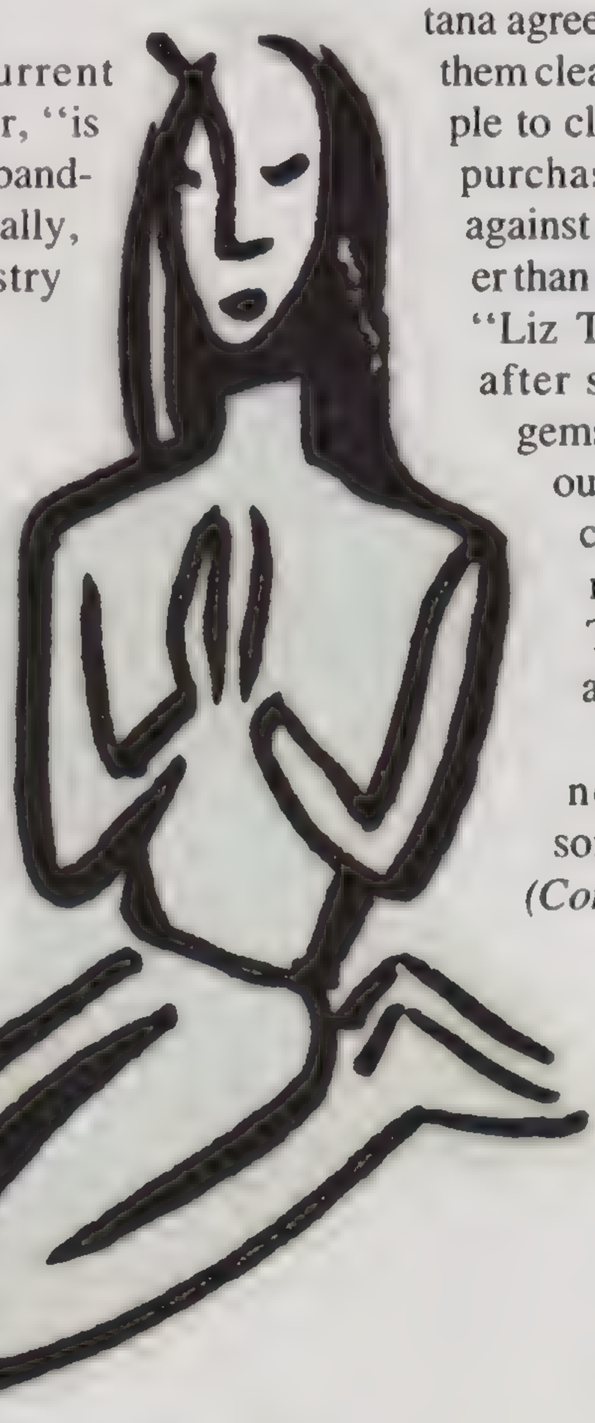
So much integrity, in fact, that four crystal people allege that Krystallos, for example, is guilty of at least two crimes against crystal morality: the sales help are paid on commission rather than salaried, and the markup is a staggering 1000 percent rather than the usual 100 percent to 300 percent. One crystal consultant who was offered a job there rejected the proposition: "How could I keep my integrity and be paid on commission? I might steer someone toward a crystal that might not be right for them. Just to pay the rent." Stephen Stefanou, owner of Krystallos, answers (in a very un-crystal-person way), "I don't want this discussed. My shop is for the serious collector who wants museum-quality pieces."

Luana D. Collins of Vortex Crystals in New York City—her business card lists her as a "certified crystal energetics and sacred science practitioner"—cautions that unscrupulous types may alter crystals. "Clear quartz is irradiated to turn it brown, to pass it off as smoky quartz, which is much rarer. Frankly, it makes me nauseated to hold one."

Crystal people are also a little offended by the idea that people hire themselves out to clean and "de-vibe" stones. "I think people made that up to make money," says Cole. "You can clear them with your breath, with your intent." Montana agrees: "You can just *think* them clear." Collins urges people to clear their crystals after purchasing them and warns against purchasing more power than you can handle at first. "Liz Taylor's life fell apart after she got all those big gemstones. Her back went out, she got fat, she became an alcoholic, her marriages soured." The moral: start small, and clear your stones.

A crystal may also need clearing when someone with bad vibes

(Continued on page 390)



Crystal Meditation

Isabelle Dervaux

CRYSTALSPEAK: A GLOSSARY OF TERMS

***Chakra* centers:** Hindu teachings say that the body has seven nerve centers extending down the middle of the head and torso. Crystals can be placed on them to affect different organs or emotions. Placing a carnelian between one's pubic bone and navel will stimulate creative energies, but, please, do it at home.
Grounding: To pull energy into your lower *chakras*. When there's too much in the higher ones, you "space out," become forgetful and scattered. Brown/black stones—such as smoky quartz—aid in grounding and make good gifts for flighty people.
Programming: Assigning a task to your crystal. You envision something (such as your becoming very wealthy), and the crystal tries its hardest.
Frequency or Vibrations: Highly subjective terms that refer to a crystal's particular metaphysical properties and color. Different stones are thought to be on different frequencies, like radios: Big stones vibrate slowly; small stones have faster vibrations.
Double-terminated crystals: Crystals with points at both ends.
The third eye: In the center of the forehead, as in horror movies. You can open this eye to gain personal insight and inspiration by placing a crystal, such as amethyst, on it.
Piezoelectricity: A term bandied about by crystal people to prove crystals can store and generate electricity. When some types of crystals are squeezed in a vise, a tiny electrical charge (piezoelectricity) is emitted. However, this is a charge, not a steady current. The quartz in a watch, for example, is "squeezed" by the lithium battery. And, contrary to what crystal people insist, crystals do not "store information."

Details, last pages.

PEOPLE WHO OWN CRYSTALS

Paula Kent Mehan (CEO of Redken)
Howard Stein (Chairman/CEO of the Dreyfus Corp.)
Alan Talansky (President of First Atlantic Investment Corp.)
Jill Ireland (used crystals in her bout with breast cancer)
Shirley MacLaine
Johnny Carson (given a crystal by NBC to celebrate his twenty-fifth anniversary)
Tina Turner
Oprah Winfrey
Ali MacGraw
Lisa Bonet
Stepfanie Kramer
Patty Duke
Lisa Hartman
Belinda Carlisle
Chaka Khan
Cyndi Lauper
Debbie Harry
Simon Le Bon (of Duran Duran)
Joan Jett
Liz Taylor
Goldie Hawn
Richard Gere
Carol Bayer Sager
Berry Berenson
Marisa Berenson

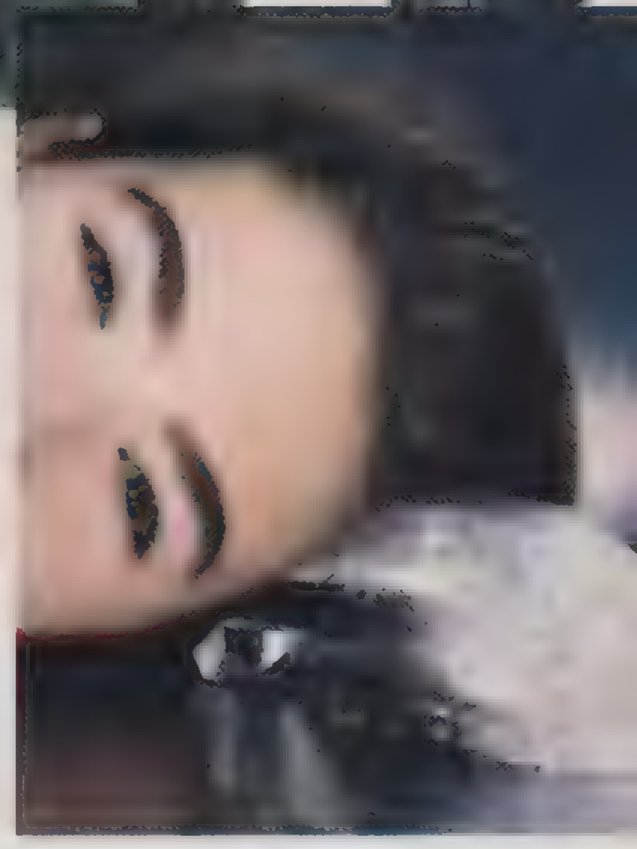
LUANA COLLINS' GUIDE TO CRYSTALS

Fluorite Clusters: Clears mental static, good to have around computers.
Black Tourmaline: Prevents psychic energies from being drained by irritating or dangerous people. Also good for jet lag.
White Aragonite: Environmental purifier, a must for office workers.
Rose Quartz: To calm pets while you're at work.
Sodalite: To strengthen the immune system. Also good for hangovers.
Blue Lace Agate: Has a calming effect—Valium in a stone.

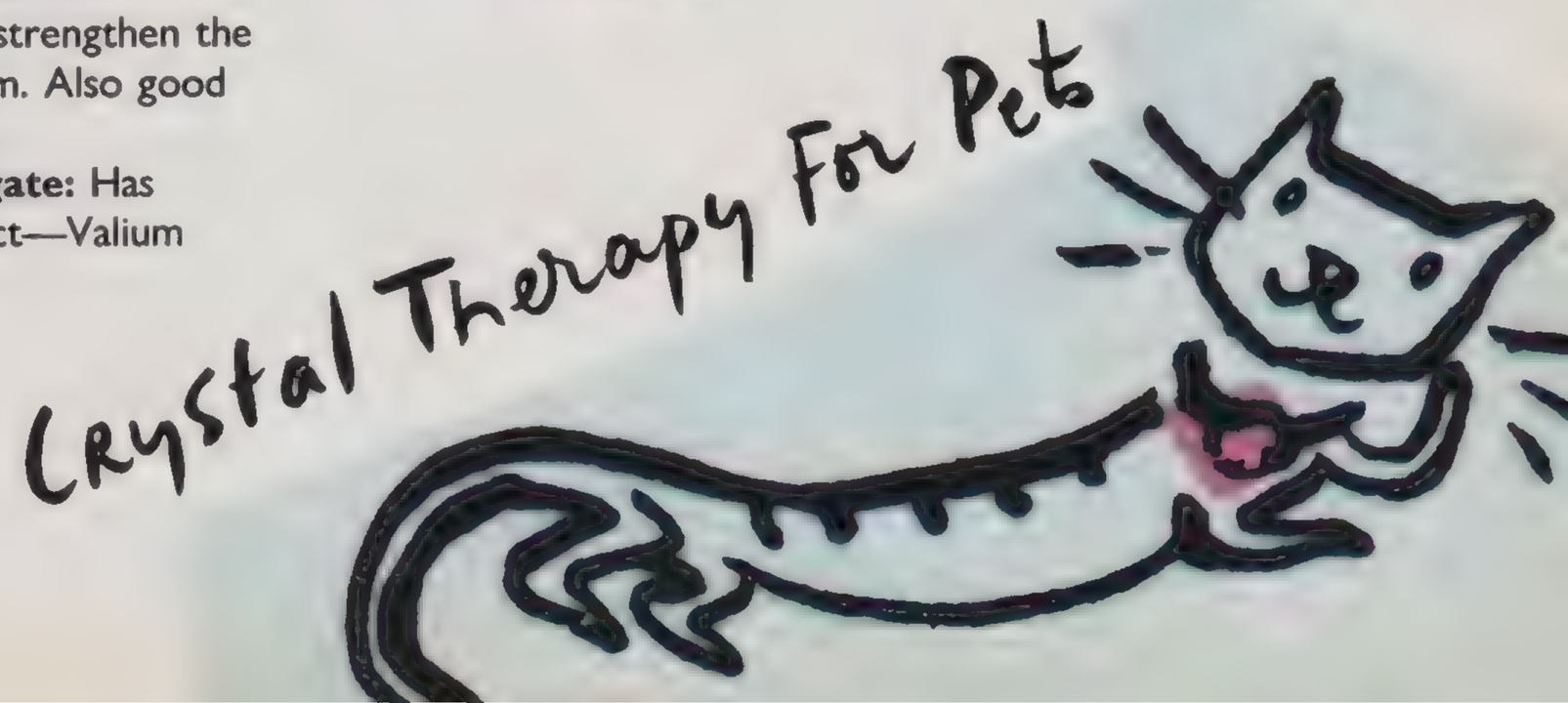
Sheila Metzner

NAMES THAT ARE BOUND TO COME UP IN CONVERSATIONS WITH CRYSTAL PEOPLE:

Atlantis: According to information received by channelers, Atlantis was powered by crystals; the Atlantians "encoded" many crystals with information and teachings and put them in the Earth, to be discovered by us for further information and guidance. All of which sounds suspiciously similar to the plot of the 1968 film *2001: A Space Odyssey.*
Marcel Vogel: An IBM scientist for twenty-seven years, Vogel has been experimenting with the properties of crystals in his retirement and frequently lectures on the metaphysical aspects of healing crystals and channeling. Crystal people bring up his name as if to say, "See? He's a respected scientist."
Albert Einstein: Not in the least concerned with crystals, he's still often quoted as saying, "Energy cannot be created or destroyed," which is then applied to support the theory of reincarnation ("We're all re-created stardust," says Montana) or to lend pseudoscientific credence to the claim that crystals channel existing energy. Gemologist Glenn Lehrer thinks Einstein developed his theory of relativity from a dream in which he rode a light beam.



Crystal prescriptions: pyrite, *top*, grounds the flighty; quartz, *above*, sharpens mental focus.



SLUMMING

ain't we got fun?

While books, magazines, and TV have been wallowing in the life styles of the rich, richer, and famous, a counter-trend has evolved—downmarket chic. Part nostalgia, part condescension, it's a campy attitude toward trailer parks and diner food, redneck rock and inarticulate heros, bowling-for-fun and the Mafia school of interior decorating. But the key difference between white trash and *White Mischief* is that the downtown is more fun than uptown.

By MARGO JEFFERSON

Raffishly déclassé: Emily Lloyd, above, as a Mafia boss's upstart daughter in Susan Seidelman's film *Cookie*. *Right*, low-cost fun with co-star Ricki Lake.

When they look back on it, sociologists of the future may decide that Robin Leach was the turning point—that there came a moment when an entire nation, realizing that its obsession with the life styles of the rich and famous could be summed up in the person of this loud, rude, maniacally sycophantic huckster-host, came to its senses, bowed its head in shame, and began to look for more wholesome entertainment.

But clearly, other factors have been at work as well. For nearly a decade now, we've been living in a kind of Gilded Age, where self-congratulatory moguls and socialites display their houses, gardens, art collections, jewels, and croquet mallets to us at every photo opportunity. But we've also been living in an age of high-profile poverty and economic instability, and that's been making us feel uncertain and insecure. The rich are clearly more different from you and me than we might hope, and the poor are clearly less different than we would like. And so there seems to be a change of focus. Our insatiable curiosity, our desire to spy on, gape at, fantasize about, and revel in the doings of the wealthy elite has shifted; now, we want to spy on, gape at, fantasize about, and revel in the doings of the downscale and the déclassé. You see the impulse in the graffiti and the trailer-park photography that fills art galleries, and in the self-proclaimed "white trash" cookbooks and guidebooks. You see it in the rise and spread of hitherto "ethnic regional" and "underclass" music like Cajun and rap, and in the popularity of decorative accessories like plastic flowers and thick layers of chunky costume jewelry. What was once

considered the province of people who didn't know any better has been claimed, upgraded, estheticized, and turned into chic Americana.

You see this impulse very strongly in movies now; movies like *Moonstruck*, *Nadine*, *True Stories*, *Raising Arizona*, and *Married to the Mob* (coming this month)—comedies in which "little people" are treated not as icons of struggle, suffering, or social realism but as icons of style and sentiment; as people who pursue their dreams and live out their fantasies with much more passion and panache than the chilled-out bourgeoisie. America has quite a Noble Savage complex. Indians and blacks have played the part—now it's the white ethnics' turn. The ex-convict husband and ex-prison guard wife of Joel and Ethan Coen's *Raising Arizona* are new vaudevillians whose pratfalls happen to include theft and kidnapping, while the little-Texas-town inhabitants of David Byrne's *True Stories* carry on like exhibits in a postmodern P.T. Barnum Museum of American Grotesques. The beautician and the aspiring bar owner of Robert Benton's *Nadine* trip through mayhem and murder with light-hearted grace. We don't see them as poor folk trying to hustle a fast buck to bail themselves out of debt; we see them as romantic comedy figures—Colbert and Gable temporarily disguised as small-time losers. We see the characters in Norman Jewison's *Moonstruck* the same way: transformed by love and musically-inflected speech rhythms, plumbers, bakers, and funeral home employees become glorious creatures in a pop Italian comic opera.

And it sounds as though Susan Seidelman's next film, *Cookie*, will continue this new-found tradition. Seidelman loves to make incompatible worlds and temperaments collide. Here, she tells the story of an upstart, illegitimate daughter who locks horns with her macho Mafia-boss father. Seidelman is aided by screenwriters Nora Ephron and Alice Arlen who, in *Silkwood*, dramatized factory workers' struggles diligently—though with textbook propriety—and by actress Emily Lloyd, who was wonderful as a rebellious working-class girl in *Wish You Were Here*.

How our treatment of the Mafia has changed! Once, only violent melodrama seemed appropriate; now, extravagant comic irony is the norm. The bosses, their families, and their henchmen become clowns with Catskilled timing who kill, rob, throw absurdly lavish wedding receptions, talk Brooklyn-, Queens-, or Long Island-ese at the tops of their voices, decorate their houses in shopping-mall rococo, and go to the supermarket in six-inch teased hairdos and stiletto heels—strictly for our amusement.

The worst of these films, whether they're about Mafia kingpins or ordinary blue-collar citizens, amuse by condescending. *Prizzi's Honor* is one long, mannered sneer, and *True Stories* is a set of variations on an "aren't these the cutest, oddest, dumbest, most picturesque people you've ever seen?" theme. But in the best of them, something fresh and fluid happens. Jonathan Demme's *Married to the Mob* gives us people with psychological texture, however broad their gestures or extreme their antics; so do his earlier films *Melvin and Howard* and *Something Wild*. We immerse ourselves in these characters' style because we're eager to immerse ourselves in their lives—we give up condescension for identification and pleasure.

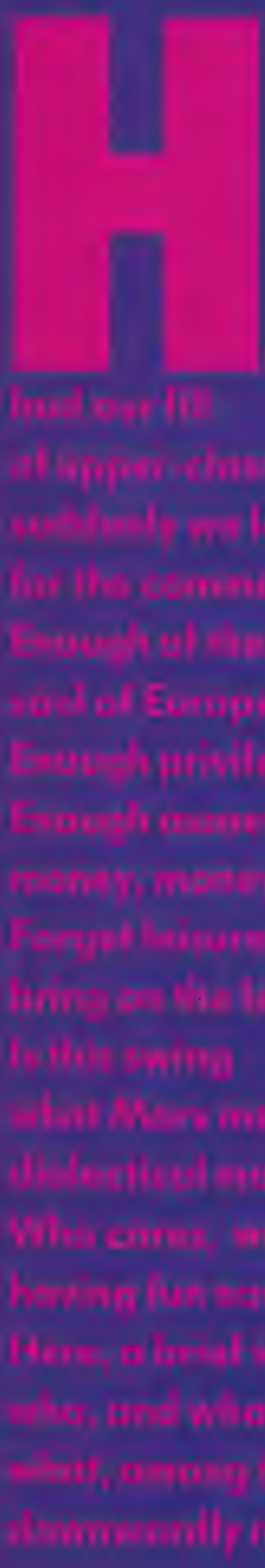
Identification and pleasure are the great entertainment levelers, of course, and if these New Wave comedies get at them by converting the other side of the tracks into kitsch heaven, movie musicals get at them by turning the lower depths into a song-and-dance spectacle. Musicals can acknowledge social, racial, and ethnic difficulties because they will always surmount them. From *Flashdance* to *Salsa*, the individual talent triumphs over hidebound societal tradition in the concluding frames, while *Dirty Dancing* ends before we have to contemplate the dreary future that awaits the working-class hero once he sees the doctor's daughter off to college and hangs up his dancing shoes to get a job in the local filling station. Periodically, a small-scale movie with a more pungent tone comes along, like Rubén Blades's *Crossover Dreams*. But for the most part, while the style of musicals has changed drastically over the years, moving from the theaters and offices of Broadway to the streets and stadiums of rock, country, salsa, and rap, the story—poor, struggling kids make good through song, dance, and *chutzpah*—remains the same. Could this have something to do with why certain musical forms like blues, gospel, and jazz are almost always overlooked by filmmakers? Such artists have a nasty way of starting out with nothing but talent and, after assorted trials, ending up the same way. This is not reassuring.

But, if it's comfort and reassurance we want—and it usually is—television situation comedies provide a good deal of both by working with long-established formulas. Not for sit-coms, the curiosity that movies can display about how the other half lives. Their favorite ploy is to bring a working-class character into a middle-class home as a full-time employee—almost one of the family. He or she can then be feisty, playful, or briefly insolent but never angry or discontent; never sexual (if the black factotum on *Designing Women* or the housekeeper played by Nell Carter on *Gimme A Break* are any indication); and if sexual, sexual in an oafish, inept sort of way, like the Tony Danza housekeeper on *Who's the Boss?* And the power scales must be balanced with excruciating care: in *Benson*, the white governor bestows trust upon the black butler and receives soul in return; in the original script of *Cheers*, the blue-collar man weighed in with sex and his own business, while the white-collar woman countered with class and a very large vocabulary.

When working-class characters are given their own shows, they still do broad comic turns: from Ralph Kramden of *The Honeymooners* to Archie Bunker of *All in the Family*, they are fixed types with fixed traits and follies. Their chief function is to turn rage and bigotry into farce—to render it harmless and make us laugh. But their chief heir apparent is that coarse bully of a talk-show host Morton Downey, Jr. And he breaks the mold with a vengeance by disdaining the shield comedy provides and claiming the right to bring bigotry and rage right back into real life where they belong.

Downey is quite fashionable just now; but unlike plastic flowers, rap, or Cajun cookery, he has no redeeming esthetic or social value. He's living proof of the fact that even the cheapest thrills can come at too high a price. But Downey aside, it's hard to know what to make of this, our current fascination with raffishly déclassé views, tastes, and habits. On one level, it's a little more than slumming—we become Robin Leaches of the trailer parks and Jersey docks, smirking as we ogle the inhabitants. But it's possible that something else is also going on: that, having been gluttons for greed and upscale glitter in recent years, we're trying to cleanse our palates. Or just hedge our bets—should the stock market crash tomorrow, we'll have our fantasies about what fun life at the bottom can be to keep us warm.

ain't we got fun?



THEATER

Theater has been way
ahead of film in promoting
the downmarket esthetic,
thanks in part to Louisville's
Humana Festival
of New American Plays
which introduced playwrights
like Marsha Norman and
Beth Henley, putting a new
spin on the Southern
Gothic sensibility,
thanks in part to the manic
poetry of David Mamet,
Sam Shepard,
and Lanford Wilson
who proved that curse
words made great dialogue.

FICTION

In fiction during the
seventies, rural types
replaced adulterous
suburbanites and ethnics.
They were, in fact,
a variation on what Mailer
called "White Negroes."
One possible explanation
for this trend—which has
captured writers like
Bobbie Ann Mason,
Ray Carver, Joy Williams,
Richard Ford, Jayne Anne
Phillips, Barry Hannah,
etc.—is that the dialogue
doesn't strain one's
vocabulary. Besides,
mentioning K Mart always
gets a laugh.

CAPITALS OF DOWNMARKET CHIC

Baltimore
Atlantic City
Cherry Grove, NJ
Graceland
Most of Florida,
(especially Miami)
Orange County, CA
The Garden Cat Show
Religious Theme Parks
Much of the South
Las Vegas
Trailer Parks
from Montauk
to Vancouver Island

DOWNMARKET STARS

While "downmarket
movie star" may be an
oxymoron, some actors are
particularly adept
at cracker vehicles. And at
bring to the screen a kind
of down-home virility.

Sissy Spacek
Tess Harper
Holly Hunter
Grace Zabriskie
Cher
Kathy Bates
Harry Dean Stanton
Dennis Hopper
Robert Duvall
Tommy Lee Jones
Sally Field
Tom Waits
Matt Dillon
Ed Harris
Nicolas Cage

COUNTRY MUSIC

Country music was always
about white trash. Now,
a whole new generation
of stars, like Hank Williams, Jr.,
is carrying on the tradition
of boozy heartbreak, dangerous
driving, and roadside angst.
The one exception may be
Johnny Cash's singer-songwriter
daughter, Rosanne, who told
an L.A. audience: "I used
to use self-destruction for
inspiration; now I just use PMS."

THE WHITE TRASH WEDDING OF THE YEAR

Burt & Loni

THE WHITE TRASH SEPARATION OF THE YEAR

Sean & Madonna

FOR A GOOD OL' TIME... DOWNMARKET

Miniature Golf
Drive-Ins
4x4 Vehicles
Rifle Ranges
Freeway Shootings

Kitsch Iconography: The trailer, a recurring image in film now, here captured by David Graham (from his acclaimed book, *American Beauty*); and (*right*) Jonathan Demme's Mafia wives—and their incredible hair.

Ken Regan

DOWNMARKET SEX

The downmarket sexuality is anything but ambiguous: the biggest fear isn't AIDS, it's getting pregnant. And everything is relative: e.g., Jerry Lee Lewis marrying his cousin, and Faye Dunaway bearing her father's child in *Chinatown*.

DOWNMARKET INTERIORS

Downmarket decorating styles run from diner deluxe—including a new trend in home dinette sets—to 'fifties kitsch, like blond furniture, low-rider convertibles, and overpriced Warhol cookie jars.

ROADSIDE ATTRACTIONS

Downmarket cooking proved to be a gravy train for tastemakers like Calvin Trillin, whose pioneering work in barbecue research almost destroyed the anti-cholesterol movement; and Jane and Michael Stern, whose *Square Meals* is the last word in down-home dining coast to coast. From there followed the exaltation of meat loaf (now a gourmet item in Tokyo) and mashed potatoes; the renovation of a bunch of diners; and a virtual beer renaissance. Once the table wine of Archie Bunker, beer has been co-opted, repositioned as "designer beer," and churned out at chic little breweries across the country.

ANIMAL CRACKERS

Spuds MacKenzie

WHITE CASH

A guest at the Cal-A-Vie spa who wore a T-shirt saying, "OIL WHITE TRASH"
—TRACY YOUNG

the question of GAULTIER

Jean-Paul Gaultier: fashion's bad boy or new leader? *Enfant terrible* or *cause célèbre*? On one hand, men in skirts, women in outrageous corsets, nonstop—sometimes sinister—runway antics. On the other, a highly influential designer who provides desirable, wearable clothes on another level, with a much sharper edge. On these six pages, a look at Gaultier then and now, along with his answers.

Opposite, right: Jean-Paul Gaultier, hat in hand, displaying a talent for self-parody, with his look-alike model . . . *This page:* Up-to-the-minute day dressing, his way—always a little "more." With the new Gaultier looks, these pages: hair, Suga/Suga Salon, NYC; makeup, Andrea Paoletti. Details, stores, see last pages.

Penn

GAULTIER:

TONGUE IN CHIC

by javier arroyuelo

In the latest installment of Paris fashion's saga-in-progress, Jean-Paul Gaultier, of all people, is now the leading figure and as such is keeping everyone focused on his clothing.

Gaultier, who sports a perpetual amused grin and platinum crew cut à la Annie Lennox, had hitherto played, with great gusto, the part of "*enfant terrible* of the French fashion world," as his press release puts it. A few playful but somehow provocative antics such as showing, on the runway, women in outrageous corsets and men in "conventional" skirts have helped him earn the title.

Yet, in spite of those and other conspicuous follies, his collections always proved extremely fertile in their ideas—applauded by the press, with the less provocative numbers adopted, when not adapted, by the industry.

His considerable contributions were acknowledged in 1987 when he received, at the Paris Opera, the award as French designer of the year.

But it was with the launching last year of Junior Gaultier, a more accessible and comprehensive collection, that he finally reached another level. At this point in his career, the two sides of Jean-Paul Gaultier, both the frenzied showman and the meticulous, creative designer, have merged into one distinctive, influential fashion force.

Javier Arroyuelo: *Your clothes were once dismissed by some as excessively theatrical, while they are now generally acclaimed as highly wearable. Who or what has changed the most: Your critics? Your clothes? Yourself?*

Jean-Paul Gaultier: I don't think my clothes have ever changed. They have always been *(Continued on page 352)*

Penn

Future shock, *above left:* Gaultier's sleek black molded-leather "torso" jumpsuit (Forbidden Planet, fall/winter '87). . . .*Above right:* Russian dressing—the East/West red jacket (Untitled Collection, fall/winter '86). . . . Gaultier big time, this time, *opposite:* from the latest collection, a dazzling sequin-stripe collage sweater, matte jersey pants, and an assortment of bracelets, belts, chains. Details, stores, see last pages.

(Continued) wearable; just ask the people who wear them. I only over-accessorized the clothes for the shows. Maybe some critics took illusion for reality.

JA: *You have conjured up in your collections every kind of woman, from A as in Anarchist to Z as in Zany. Yet B as in Bourgeoisie has never been part of your fashion alphabet.*
JPG: B as in Bourgeoisie as in "The Discreet Charm of the Bourgeoisie" was the title of my fall/winter collection in 1985. (The word "discreet" is crossed out and replaced by a French adjective meaning "stuffy.")

JA: *What other words apply to the Gaultier woman?*
JPG: B as in Beauty.

JA: *People of practically all ages, all sizes, and all shapes have appeared in your shows, sometimes to the dismay of conservative fashion editors. What is your idea of physical beauty? And what or who is your ideal physical beauty?*
JPG: Everything is in evolution, even taste. You can find beauty everywhere again. There are thousands of different beauties. It's a matter of personality.

JA: *You count among your muses Yvette Horner (a widely popular and colorful French accordionist). Although hers is a highly likable persona, one would hardly describe her as an epitome of glamour. What is in her that inspires you?*
JPG: Who is interested in glamour anymore? Talent, professional or personal, is what makes a woman—or a man—attractive. What seduced me in Yvette Horner was her exceptional personality, really simple and really eccentric.

JA: *What is, for you, the most perfect example of expensive bad taste? Or perhaps you don't believe in bad taste? Should rich people look less obviously rich? Or perhaps you don't believe in the rich?*
JPG: Vulgarity always makes itself obvious; you can't hide it under clothes, because it's in your mind. *(Continued on page 392)*

Vintage Gaultier, *opposite*: his "lethal-weapon" corset (Forbidden Planet, fall/winter '87). ...The provocative character of his new sweater dressing, *this page*: decorative, strong in character, unmistakably different. Details, stores, last pages of this issue.

Penn

Time out!

A new level of casual dressing. Relaxed.... but worlds apart from "sweats," workout clothes, recycled city looks. What makes the difference: the upbeat whitened coloring; the impact of key pieces; the varied ways all the elements can be combined, accessorized.... Topping it off: a wool tweed Norfolk vest from Ralph Lauren Roughwear. Here, over his cream cotton stirrup pants, a viscose T-shirt; with the punch of coin jewelry. Vest, about $396. Polo/Ralph Lauren, NYC; Polo Country Stores, Willow Grove Park PA, Little Rock AR, Salt Lake City UT. Shoes, G.H. Bass. These eight pages: hair, Frederic Fekkai at Monsieur Marc; makeup, Sonia Kashuk. Details, last pages.

Arthur Elgort

Nothing moves faster, further than a short coat. Especially if it's reversible. E.g., Pendleton's cotton-and-polyester/wool tweed "smock," *this page.* About $165. Adams Clothes Shop, Bennington VT; Kittery Trading Post, Kittery ME; The Pendleton Products Store, Chicago; Solts, Prescott AZ. Underpinnings: jodhpurs, a cotton wrap vest.... Swingin' in the rain: Benetton's short, fuller raincoat, *opposite,* over cotton corduroy pants. Coat, about $143. At select Benetton stores. Details, last pages.

Arthur Elgort

easy style

Arthur Elgort

To toss on over anything: Ralph Lauren's long antique-white wool toggle coat, *this page*. Ralph Lauren Active. About $596. Saks Fifth Avenue; Higbee's, Beachwood OH; Dayton's; Polo/Ralph Lauren, Denver, Beverly Hills; Macy's, San Francisco. Cashmere throw, Ralph Lauren Home Collection.... Sometimes the easiest thing to toss on is the right jacket. *Opposite:* Geiger's slightly oversized boiled wool jacket, with narrow leggings, cotton tank top. Jacket, about $322. Geiger Park Avenue, NYC; J. Putnam, Farmington CT; Elise Farar, Lenox MA; Barbara Brown's, Waterville OH; Paisley Merritt, Bozeman MT; Les Moise, Milwaukee WI. Shoes, G.H. Bass. Details, see last pages.

easy style

The key to real style: not just what you choose, but how you choose to wear it. Under a slightly military tweed jacket, *this page*, a chambray shirt, wrapped over a tank, "ski" pants. Jacket, Ralph Lauren Roughwear. About $558. Polo/Ralph Lauren, NYC, Greenwich CT, Georgetown and Washington DC. . . .

The importance of being smart. One of the best ways: opposite, Ralph Lauren's sleeveless shearling over a long-sleeved silk T-shirt, cotton mirage pants. Vest by Ralph Lauren. About $778. Polo/Ralph Lauren, NYC, Atlanta, Fredericksburg, Millburn, Short Hills.

Beauty Note: One great lip color from natural Henry Lauderbee's Ralph Dramatic Teal Taupe.

Arthur Elgort

VOGUE PATTERNS

Definitive day dressing—
textured grey worsted wool
covert pants suit. Jacket,
Vogue Pattern #1269. Trousers,
Very Easy Very Vogue
Pattern #7334. Wool,
Anglo Fabrics.

Lance Staedler

The anchors of
a versatile all-around
wardrobe for fall...
clothes to count on—
no matter what!

key players

Perfect dinner companion—
the red velvet jacket. Vogue
Pattern #1976. Fabric, J.B.
Martin. Bracelet, Fred Leighton.
These four pages: hair,
Kevin Mancuso for Oribe
at Parachute; makeup, Marie
Madeleine-Savin. Details,
sewing information, last pages.

key players

Rain or shine—a coat
for everything in iridescent
water-repellent "satin."
Vogue Pattern #V312
Satin Fabrics

VOGUE PATTERNS

This season's little black dress
—the chemise in silk crepe.
Butterick Pattern #6487.
Fabric, Marcel Banziger.
Details, sewing information,
last pages of this issue.

Wayne Maser

basic systems

Time is less. Makeup products, today, are more. . . and more. . . and still more. What do you choose, how do you use? Once you get a handle on all that's available out there, you can start to pare down and simplify. The experts' way: getting down to basics.

day-base workout

Take the modern base, a major player in the skin game, that lets you pare down easily—with dual, triple, even quadruple functions. Today's base can be a shaper, cover-up, moisture veil, tinted sunscreen (or sun block), highlighter; it can be what you want it to be. Gels/translucent liquids give glow, minimal cover, tighten; when applied with a sponge, "submerge" fine lines. . . . For a basic day setup, makeup expert Rick Gillette uses two base shades: one as pale as skin color can get; the other as close to tan as skin ever should. The two best are pale ivory and almond. "Use the darker shade as blush or contour over the lighter one," he says. "Sponge it over eyelids, too. Shape brows with a soft pencil matched to real brow shade; add neutral translucent pressed powder to minimize shine and a gloss lip color. Red or sienna brown are good for most women, and both are instant brighteners for the face." . . . David Windsor at Minardi Minardi Image Makers, New York, starts with a dual foundation/powder (Dual Finish Creme/Powder Makeup by Lancôme), for all-day no-shine. He applies first with a damp sponge, lets dry, then reapplies with dry sponge to set a sheer, matte finish. "Then you only need blusher—for accent color on cheeks and eyes." Windsor's answer for all-day lip color: lip pencil applied over entire lip, then blended with a brush. . . . Quick skin/base check from Carlo Nickoll of Imo's Regency Hotel Salon in NYC: "Add a drop of makeup base to water. If it disperses and looks like café au lait, its base is water and right for oily skin. If it stays in a puddle, it's oil-based and better for a skin range that's dry to normal."

the fastest change. . .

. . . dark glasses, defined lips, *left:* Cameo Beige makeup; Super Lustrous Lipstick in Blackberry. Both, Revlon. These four pages: hair by Didier Malige for Jean Louis David; makeup by François Nars. Ray-Ban by Bausch & Lomb sunglasses; Anne Klein II turtleneck. Details, last pages.

eye-level accent *There are a multitude of mascaras around in vivid "fake" colors. . . as fake as emerald, cobalt blue, yellow gold. Nicholas Guercio of Georgette Klinger says, "For a great evening look, apply 'fake' color on top lashes only, black mascara on bottom lashes. Let dry, then add black mascara to top-lash tips. The look is effective—and it's non-startling."*

desk power

The right small size for desk drawer or handbag, new products deliver on (and off) the job. Concealer/gloss sticks turn up (from Gale Hayman), no thicker or taller than a jumbo paper clip. . . . In one tiny palette, triple-action color works for eyes, cheeks, lips (Princess Marcella Borghese). . . . Big fragrance in small tube: L'Air du Temps by Nina Ricci.

quick switch: night

Pablo Manzoni has a private makeover practice with an annual clientele of thousands. He says, "Makeup longevity depends on A.M. skin-prepping. What's essential is a clean, toned, moisturized face. Later in the day, a fresh look doesn't mean adding more makeup." To go from day-to-night: Add black/brown mascara: looking down, apply one coat on top side; two, underside.

cosmetic cues...

Nothing turns a look faster now than a hit of color—best around eyes *or* lips, but not both. For balance, allover cheek and face shading: A light, "healthy" tint (bronze, rose) gives a bit more punch than the "whitened" pales of last season. Specific favorites, from top makeup artists:

Sandy Linter: "Red lipstick—lacquer red, burgundy, deep plum, terra-cotta, or coral red. Every shade of red is important, as long as it has more drama and intensity than what a woman normally wears."

Bonnie Maller: "A brown-toned blush or bronzer—instead of foundation—to 'lift' skin tone. Apply to cheeks, forehead, top of nose, and eyelids. I like Coriandre blush from Bourjois (at Patricia Field, NYC) and Guerlain's bronzing powder."

Bobbi Brown: "Brush-on brow color (Clinique's, Elizabeth Arden's) is better than an eyebrow pencil for a softer look, easier blending. When applying, brush brows up and out for a more 'open' effect."

Rick Gillette: "For fall, if a woman wears nothing else on her eyes, she should use mascara." A new alternative—lash "glossing." Max Factor's hot seller, No Color mascara, adds shine, fullness.

hair signals

Biggest news: Look-changing strategies that go beyond a new haircut or color—some that last overnight, others that sustain a whole season.... A professional conditioning is the best way to "revive" strands after a summer of sun, salt, chlorine. At NYC's Tomo N Tomo, intensive cuticle-coating treatments restore suppleness and elasticity, offer noticeable results after one application.... A new way to think about haircolor: "temporary" color with added shine. At La Coupe salon in NYC, Daniel Galvin recommends a translucent color gloss for a boost of richness, color depth. Colors wash out slowly, can be reapplied as often as a woman wants. At Pipino-Buccheri, NYC, Theresa Hayden makes an unlikely mix of collagen with protein-based color to add gloss to brunette hair....Haircut uplift for the season ahead: clipping a few bangs, face-framing fringes...or, from Connie Sullivan at Geneses salon in Boston, snipping a few random pieces—that can be gelled at night for "asymmetrical wisps," add daytime volume.

gym-to-office...

How to go from morning or midday workout back to office, look fresh and put-together—in minimum time? Sandy Linter of Pipino-Buccheri Salon, NYC, offers this up-to-the-minute solution: "guaranteed to take ten minutes—max!"

- Start with a clean, un-made-up face; even if you've exercised wearing some coverage, remove it.
- Apply dual-coverage face makeup. (Linter's preference: Shiseido's.) Blend with a dry sponge for light, allover color; dab on with a damp sponge to conceal trouble spots.
- Rim eyes with brown liner. Go over the same area with brown shadow. Apply mascara.
- Touch-up lips. One of the newest, "fastest" products, according to Linter: Borghese's Lipcolour Superlativo powder—goes on like matte color, offers a light shimmer.

look changers

This fall, what "makes" a woman's looks? Small changes—a shot of shiny lipstick, a brush of allover blush, a wash of richer haircolor—that do more with greater ease...and pull together a look almost instantly

fastest update, fewer mistakes

One of the best cosmetic "investments" into the new season: A professional makeup consultation. Bring and use the colors you own as a basis. Then ask the expert to pare down your palette to five essential steps—for day, for night. Some of the newest, look-changing "components": Sleeker hair, random "wisps"; neutral face colors, deeper now, with subtle pearlescence. *Left:* Christian Dior's Nutmeg eye shadow; Sketch lipstick and Natural lip gloss. Earrings: Gabriella Kiss. Watch, worn as choker: Andy Warhol Times/5 by Movado. Details, last pages.

Wayne Maser

gleam appeal

For fall, there's news in shine: Sometimes, it's a definite glimmer, with new face colors that offer subtle yet noticeable iridescence. At other moments, it's a barely-there shimmer. One of the latest ideas: fragrance that "shows" on skin, leaves a trace of a gleam. Two to try: Liz Claiborne's Body Gloss; from Hermès, Calèche spray body oil.

Putting a spin on the Chopard watch, *top*, and the Audemars Piguet, *below*: fuchsia Cardinal Glove, about $28; Robin Krauss-Urbania pin, about $24; royal gloves, 9 West by Cardinal Glove, about $28; The Honey Collection scarf, about $12.

Steven Meisel

time changers...

Take the best watches—
clean, classic, perfectly
simple. Then . . .change the look with strong colors
and standout accessories.
It's a new slant on
daytime style

Changing the look, the impact—colorful additions. *Above:* High-voltage charmeuse scarves by The Honey Collection (each, from about $12 to $15). *Top*, Noblia-Citizen chronograph, about $375; *above*, watch by 9 to 5 Collection from Raymond Weil, about $190; *above left*, by Concord Watch Corporation, about $1350. For details, stores, see last pages.

Karen Radkai

the eyes

of kitty hawks

"The eyes are always working," says Kitty Hawks, whose intensely personal style reflects strength, passion, intelligence. A child of Hollywood, she has discovered a forum for her considerable talents in New York City. By FRANCESCA STANFILL

Style that is sure, strong, spirited: opposite, Kitty Hawks, a woman who is "comfortable in her skin"; here, one of her idiosyncratic tabletop arrangements combines a miniature topiary, a sublime black candle in a handcrafted stick, and a William Wegman photo.

Her taste is for "ancient cultures that produced sophisticated objects," not for "insta-English country — or insta-anything"

The visitor's first glimpse: a chrome-yellow Walkman on a table's lace overcloth, and, in the distance, a slim figure on the telephone, smiling and waving from the narrow kitchen of a Park Avenue apartment.

A moment later, Kitty Hawks emerges—a fine-boned creature with an intelligent throaty voice, an intense way of moving, and a strong handshake. There's an aura of contradiction about her style and looks: her coloring, for instance, is eighteenth century (Romney-esque pale flushed skin, wavy dark hair streaked with grey, strong curving brows); yet her clothes are utterly modern, even mannish (comfortable pants, striped cotton shirt, exotic silver bangles), an outfit meant to convey a certain obliviousness to trends, or perhaps that the wearer is, as the French say, *à l'aise dans sa peau*.

The daughter of the late director Howard Hawks and Nancy, Lady Keith (known as "Slim"), Kitty Hawks moved to New York three years ago from Los Angeles, where she was born. After a brief phase in an apartment "almost sealed off from light," she craved, and succeeded in finding, the opposite: "a place with as much light as possible." What it did not have, however, was a logical layout. The entrance was chopped up by a "tiny" foyer, the bathroom was "minuscule," and the front hall "looked like a door *(Continued on page 376)*

"Comfort, always"—Kitty Hawks's approach to city dressing, opposite; left, baskets of her jewelry, which has "a certain talismanic quality." Insets top, the living room: a pale, disciplined space with plump ivory cotton armchairs, and a strict Philippe Starck book stand.

Details, last pages

(Continued) factory." None of this daunted Hawks, who had studied architecture for three years at UCLA and has remained fascinated by it.

She enlisted the help of David Piscuskas, of 1100 Associates, a former schoolmate whom she had always considered "conspicuously talented, with a wonderful sense of proportion. What David did was to restore symmetry—and order," she says. "The hardest thing about this apartment was color, because when you enter the front hall, you see each room. There had to be a sense of three separate rooms, with colors that were consistent yet distinct from one another.

"I wanted the living room to be clean and pale and peaceful. In the beginning, I had almost no furniture or objects there—and part of me wanted to keep it that way. I'm very much drawn to Japanese art and furniture, to things more spare. I tend to like one object and not want five more just like it." Eventually, however, collections crept in: pillows made from nineteenth-century kimono fabrics, bits of Orientalia, homely wooden figures of pigs and a dog (part of a decorative "menagerie" that also includes elephants, birds, and cats).

"The bedroom is much more enveloping, with chintz and flowers and all that," she says, passing through its door and *(Continued on page 388)*

Hawks's eyes are always at work, always open to textures, moods, possibilities: left, a dressing table that is strong rather than sentimental; right, a folk-art dog paired with a quirky lamp by Scot Laughton and Tom Deacon; opposite, the dining table with lace layered over batik, a hand-hewn wood serpent alongside delicate Chinese blue-and-white porcelain.

Details, last pages

Living well...

faking it...

New look:
rep-tile

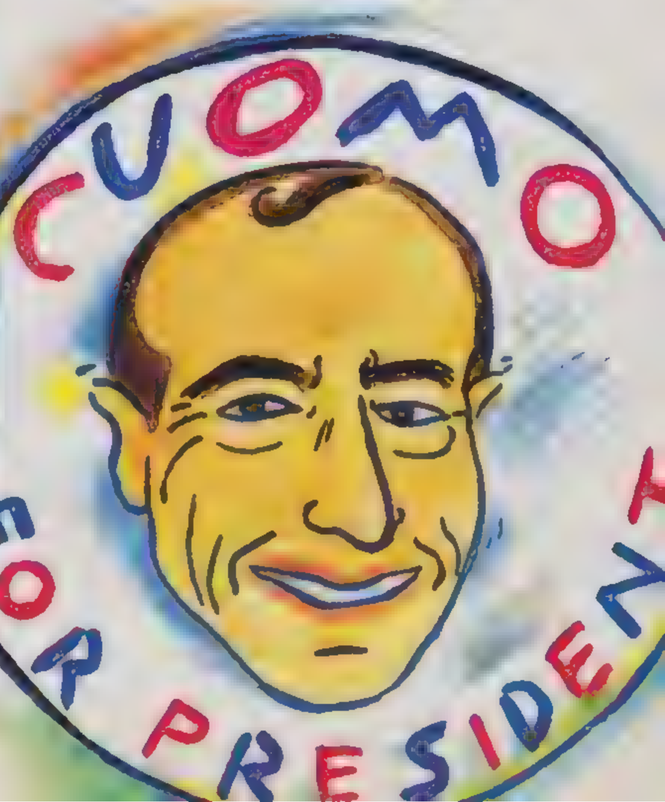
Hampton interprets Directoire

Patina: the source

Guernica:
The Sequel, by Bidlo

Patina: out of control

The faux candidacy



Welcome to the age of artifice: restaurants that look like Pompeii

The Sistine bathroom

. . . forgery as an art form . . . takeout food dressed to look homemade . . . instant patina pouring out of bottles—all the world's a stage set. Faking it is decadent, romantic, charming, overdone—depending upon whom you ask. Here, top designers speak . . .

Club M.K.: MoMA with a bouncer

Fergie's style: Neo-Tudor

Hermès Kelly bag—in cardboard

decorator Nancy Huang: "There's a fine line between *faux* and pretentiousness—trying to make a prosaic space look like the Vatican." . . . Designer Richard Ohrbach (Ohrbach/Jacobson): "An epidemic. We use *faux* for details, not for whole rooms. Never, never, never: those sky-blue ceilings with clouds." . . . Designer Jeff Bilhuber: "I just did a room to resemble a robin's egg—sky-blue walls with brown specks. But it's one thing to be inspired by an object and another to do a room in tenement plaster, or in an oxidized finish to resemble Davy Jones's locker." . . . Decorator Chester Cleaver: "Sometimes *faux* is prettier than real. Take *faux bois*—you could never get such interesting grain in real wood." . . . Architect David Easton: "Fakery has a softness, a charm you don't get from the real thing. My favorite examples are the naïve, provincial designs you see in Palermo, Denmark, Sweden, Russia." . . . Designer Mark Hampton (who has just introduced a line of reproduction furniture): "Fakes are indispensable and unavoidable. It's often necessary to have a fake made to complete a set of chairs." . . . Decorator Mario Buatta: "I've seen so much, I'm going to *faux* up." —MARISA BARTOLUCCI

Guernica: Leo Castelli Gallery. Sneaker, bag: ROXANNE LOWIT.
Bench: MARK HAMPTON Liberty ROY MORSCH/The Stock Market Cuomo· LADY McCRADY
Tile: ADDEO. Bathroom: JOHN HALL. M.K.: MARK SINK. Tudor: ALEX BROWN

Living well...

Fakes put $54 million paintings in perspective: "Stein used to paint ten Picassos before breakfast"

With Van Goghs commanding $54 million, it's almost gauche to buy original art. Forgery is out of the question—jail has lost its social cachet; instead, copying is being called the art of "appropriation."

M.K., the New York City night spot of the moment, holds an art collection that MoMA would covet—were the paintings real. A fake Calder and Miró produce a rich atmosphere that almost makes the smoky air worth breathing.

Sherrie Levine and Mike Bidlo deserve the credit. She gained fame for her photos of Walker Evans photos; he not only paints Pollocks and Picassos, but as a performance artist re-created the Warhol Factory and the Peggy Guggenheim salon—the evening Pollock supposedly urinated in the fireplace.

Still, the best of the human Xerox machines is David Stein. Once accused of forgery, Stein used to paint ten Picassos before breakfast, or so they say. These days, he takes care to sign his name.

—JEFFREY SLONIM

What we have now is people faking cooking, a tradition that goes back to all those French hostesses buying paté from the *charcuterie* and tarts from the *pâtisserie*. These days more than one hostess has been known to claim her caterer's efforts as her own. And a new, entirely modern low was reached by a Manhattan hostess who skinned takeout grilled chicken and dished it up alongside fresh vegetables. The guests loved it, which, no matter how you fake it, is the most important thing. —BARBARA KAFKA

Dressing up takeout

By the yard: shagreen...

Stair: MARK JONES. *Library:* ADDEO. *Wallpaper:* ROXANNE LOWIT. *Illustration:* ISABELLE DERVAUX

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Living well...

NYC dining: the two East Sides . . .

Patrick Clark, recently chef of the Odeon and Cafe Luxembourg, now has a beautiful restaurant all his own: Metro (23 E. 74th St.; 249-3030). The look—by hot restaurant designer Adam Tihany, who did Huberts'—is posh without being stuffy. The same delicate balance pervades everything (except maybe the prices: for dinner, main courses are $15 to $28). The service is young and friendly but professional. The food is original and excellent: Clay-Pot Roasted Chicken with Potato Pancakes; Roasted Louisiana Gulf Shrimp with Mustard and Fresh Herbs; Wild Mushroom Risotto with Asparagus and Saffron. Don't be surprised to see me here, lunch and dinner. —B.K.

The Kitchen Club, performance artist Marja Samsom's public dinner party, is held every Thursday and Friday in her East Village studio (500 E. 11th St.; 614-9638). There's one sitting—8:30 P.M., twenty-five people max—one menu for all ($40 prix fixe). On a recent visit: Shrimp and Fennel Rémoulade with Caper and Dill Mayonnaise; thinly sliced Leg of Lamb Stuffed with Mint, Parsley, and Spinach; Rice Timbale with Pine Nuts; two tortes for dessert. If the evening starts off as a slightly edgy cocktail party, it winds up a festive downtown experience!

—SUZANNE HART

Downtown

A sailor's cap as her toque, Marja Samsom, *above*, mingles while she chops and sautées. *Right:* The cocktail hour as performance art, helped along by Champagne, crudités.

Between the bubbles: a new kick

When I was an adolescent, the truly decadent drink, guaranteed to give you a headache, was a French 75, made with Champagne and a shot of Cognac. Now, almost everything is tossed into a bubble bath, whether Champagne or less expensive fizzy white wine.

It started modestly enough with Kir Royale (cassis with Champagne) and gathered steam with the Bellini (peach puree with Prosecco). A more expensive version—Champagne with fresh raspberry puree—came from the Grand Hôtel du Cap. This summer's favorite may be made with Pêcher Mignon, or less expensive peach schnapps. Strawberry, pear, and cherry liqueurs as well as flavored vodkas have all turned up in somebody's glass. For a lethal shot, try *pastis*; it turns Champagne a mysterious, cloudy, acid-yellow green. Nor do the additions have to be alcoholic: red-currant juice is delicious.

—B.K.

Uptown

At last, a restaurant of his own: Patrick Clark, *left*, in the kitchen of Metro. *Above:* Fricassee of Maine Lobster with Whiskey, Wild Mushrooms, and Saffron—a superb chef, at his best.

Top: ROXANNE LOWIT. *Bottom:* SUSAN WOOD. *Center (Drawing):* ISABELLE DERVAUX

Living well...

openers

Ordering only first courses—no good restaurant objects—is an easy way to avoid overeating, and often they have the most punch. Due, a new first-course restaurant in NYC (1396 Third Ave.; 772-3331) serves *focaccios*, pastas, salads. David K's Cafe (1115 Third Ave.; 935-1161), a Chinese version, has dumplings, noodles. Amy Nation's new book *Openers* (Chronicle), with photos (*left*) by Kathryn Kleiman, caters to this quirk in my taste. Her no-work twist on smoked trout: a sauce of honeydew and yogurt; served with dill and a melon slice. —B.K.

flowers are everywhere this year; now, Bill Goldsmith has done for Limoges what Ken Scott once did for fabrics. Perfect for salads or cold meats adorned with (unsprayed) nasturtiums, daisies, roses, violets. —B.K.

wine: "french" toasts

International money and talent pouring into California's finest wine regions have created two great new stars. Dominus Estate 1984, from Napa, is the latest achievement of Frenchman Christian Moueix, whose distinguished Bordeaux properties include the celebrated Château Pétrus. And Domaine Michel Cabernet Sauvignon 1984 is the first vintage from a handsome new Sonoma winery headed by Swiss financier Jean-Jacques Michel.

These world-class reds are French in style. Like many classic Bordeaux, they derive from Cabernet Sauvignon, Merlot, and Cabernet Franc grapes. Vinified to be exceptionally long-lived, they are impeccably structured, multifaceted, luxuriously fruity and spicy—very beautiful indeed.

Dominus Estate 1984: *A wonderfully elegant wine of grand scale and fine balance, with ravishing plum- and cassis-like fruitiness. In terms of high style, complexity, and longevity, the first-released Dominus is the peer of any top-flight Bordeaux. Best drinking: for the next 36 to 37 years. Aeration: 14–14½ hours. $40–$42.*

Domaine Michel Cabernet Sauvignon 1984: *Resembling an outstanding Médoc, ornamented by an intense, faintly sweet, cassis-tinged flavor and an aftertaste that persists long on the palate, this smooth-textured, full-bodied wine is superb. Best drinking: for the next 30 to 31 years. Aeration: 12–12½ hours. $20–$22.*

When it launched the Cabernet, Domaine Michel also released its first white wine, which could be a delectable prelude to either red.

Domaine Michel Chardonnay 1985: *Oily in texture, of important size, with a barely sweet, lemony constituent and vanilla nuances—urbanely handsome. Best drinking: for the next 1½ to 2 years. Aeration: 15–20 minutes. $16–$17.*
—MARTIN GERSH

straight from the heart

Mary Randolph Carter, *right*—one of Ralph Lauren's most talented taste-makers—celebrates her Virginia childhood in *American Family Style* (Viking). Not just country puff—the perfect summer house-gift book.

Top Right: ROXANNE LOWIT. Bottom Right: JOHN NORTON

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Living well...

desk for success

Here, the power centers of five fashion designers—Lauren, Lacroix, Lagerfeld, McFadden, Zoran—whose desks reflect the style they bring to the runways

Mary McFadden

Strong accessories, elements of softness, and—of course—pleats

Christian Lacroix

Paris couture—the design by Garouste and Bonetti

Karl Lagerfeld

A room for every mood; in Paris, a cool, sleek feeling

Zoran

Desk, sofa, bed—meditation mat for a minimalist

ROXANNE LOWIT

Ralph Lauren

A man and his toys: Lauren's passion is for racing cars

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Kitty Hawks

(Continued from page 376)

looking around her with obvious pleasure. Its walls are earth-colored, "the color of wet sand"; its textures complex and exotic; its furniture a mix of the folkloric and refined. Floor-to-ceiling bookshelves line one wall. Photographs of friends and family are massed on tables and chests. "This room," she says, "is a combination of all the things I love.

"Originally, the bedroom was terra-cotta, very deep red and intense," she continues. "It looked wonderful, and everybody loved it—but it wasn't a room where I could ever really relax." Smiling, she says, "I remember when I told Mark Hampton that I was going to have a red bedroom. He said, 'Wait, just wait.' And he was right—it was like being awoken by a brass band. If I had one more room, I'd make it very dark and sexy. But if you only have three, you have to keep them calm."

It is the bathroom—immensely sophisticated and stylish, with the grave, tawny colors of antiquity—of which she is particularly proud, and where she often takes a bath by candlelight and "settles in with a magazine. This is the room that best shows off what David understands," she continues. "He knew I didn't want tile, so his idea was to use tinted concrete and to score it in an abstract pattern." The floor is slate, the shower rod copper, the whole effect one of subtle "Egyptian colors." Hawks's taste is for "ancient cultures that produced extraordinarily sophisticated objects"; not, as she puts it, for "insta-English country—or insta-anything, for that matter. My two favorite cultures are Egyptian and Japanese. I spend a great deal of time down the street at the Met [the Metropolitan Museum of Art], especially in the Egyptian wing."

Both Hawks and Piscuskas share the same absorption with details—the frame of an oval mirror, the turn of the legs on a cabinet, the shape of bathroom hooks, the sheen of a door stripped to its original metal. "I think any really great designer has a thorough sense of detail that applies to things that no one can see," she explains, opening a cabinet beneath the sink that holds tiers of toiletries. "I mean, there should never be a time that you open anything or see anything that doesn't please you."

This sense of esthetics has been honed by the jobs she has held since she came to New York City. In Los Angeles, she had worked as a film agent before her marriage to movie executive Ned Tanen, from whom she is now divorced. In New York City, her first job was creative director of Perry Ellis, Inc.; her next was performing much the same role at Stendig, a manufacturer of modern furniture classics. "In between, there was a terrifying spell of unemployment," says Hawks in her funny, self-deprecating way, as she pours a cup of tea and settles on the sofa. "That was my chance to work on the apartment—to run around and look at fabrics, which I love doing."

She seems to have no qualms about having left Los Angeles; "New York is a place that appreciates Kitty," says Candice Bergen, a longtime friend who has often sought Hawks's advice in decorating her own apartment. It seems that Hawks has been able to approach Manhattan life without forfeiting her own style—riding a bicycle to work in the spring and summer; going to museums or looking at buildings on the weekends; striding the pavements while listening to her Walkman ("a permanent attachment," she says with a laugh, adding, "You're bound to walk faster if you're listening to Lionel Richie").

Nor has city life changed her approach to clothes. She continues to dress in her own way—"comfort, always"—in Yamamoto pants, good shirts, an occasional Claude Montana suit, vintage Perry Ellis at night. ("I'm relieved that skirts are getting longer," she says, "so that I don't always have to cross my legs.") And there is a talismanic quality about her jewelry—on this day an Art Deco watch, a tiny diamanté fly pin, silver rings and belt.

It is also in New York City that she discovered the right forum for her talents. Having been asked to help design a friend's apartment, she has recently decided to embark on a new career in interior design. "I know the language. My eyes are working all the time," she says. "It has certainly been the most happy-making decision. I'm forty-two years old, and it's time to start having fun."

Francesca Stanfill *is currently at work on her second novel.*

"The room was red, originally—I could never really relax"

KAREN RADKAI. Hair, Danielle Pfeiffer; makeup, James Weis for La Coupe.

Soft, enveloping: the bedroom, says Kitty Hawks, "is a combination of all the things I love"—a mix of the folkloric and the refined.

NORDSTROM
South Coast Plaza
Orange County
San Diego
Los Angeles
CARETTA
Beverly Hills, Calif.
REGENCY'S ROW
Atlanta, Ga.
ORIGINAL

Seven Seconds

(Continued from page 339)

DDL: Simply by the ambiguity that surrounds the evidence. We are still trying to figure out how many shots were fired, how many times the President was hit, what the timespan was between shots, where exactly the wounds appear. There is confusion over the autopsy, over the autopsy reports—which were eventually burned. There is confusion over the fact that the President's brain disappeared from the National Archives. There are dozens of such anomalies.

AA: *Do you feel that the "Warren Commission Report" was an attempt to cover up discrepancies in the evidence, to put a stop to speculation?*

DDL: To my knowledge, there was no specific cover-up. It was an attempt to produce a report for the 1964 elections, so that some of the uncertainty would disappear and Johnson would not feel that it was trailing him and his potential voters into the ballot booths. But there are areas that should have been investigated that were immediately closed off, such as a very interesting incident involving Silvia Odio, the daughter of a celebrated anti-Castro leader, who claimed that Oswald and two Cubans appeared on her doorstep in Dallas on or about September 25th and said that we (meaning anti-Castro people) ought to assassinate President Kennedy. She was interviewed by lawyers for the Warren Commission, but no one followed up on her claim that Oswald and two anti-Castro Cubans had discussed killing the President.

AA: *Have you chosen a subject for your next book?*

DDL: No. But I think the topic of terrorism and art—"art" meaning "writing"—is an interesting one. I wonder if modern writers have felt preempted by terrorism, have felt that they've lost a certain influence that violence, a particular kind of theatrical violence, has seized from them. Mailer once said that he had hoped to alter the consciousness of our time. I wonder if any writer harbors such a thought now, in the light of what political terrorists have managed to do in that regard, and in so few years.

AA: *What role can the writer play in our society at this late date in the century?*

DDL: The writer is the person who stands outside society, independent of affiliation and independent of influence. The writer is the man or woman who automatically takes a stance against his or her government. There are so many temptations for American writers to become part of the system and part of the structure that now, more than ever, we have to resist. American writers ought to stand and live in the margins, and be more dangerous. Writers in repressive societies are considered dangerous. That's why so many of them are in jail.

AA: *Do you feel a sense of kinship with your contemporaries?*

DDL: O.K. Here's a speech for you. Think of the postwar generation of writers. I'm talking specifically about male writers. Styron, Mailer, Vidal, Baldwin, and so on. Then think of the subsequent generation. Pynchon. McElroy. McGuane. Stone. Myself. A couple of others. If you were to give each group a choice of writing a novel about John F. Kennedy or Lee Harvey Oswald, what would be the result? It seems to me that the first group would choose Kennedy, and the second group, my group, would almost invariably choose Oswald. ▽

Crystal Power

(Continued from page 342)

touches it, or if you feel it has lost potency. Karen Sorci, formerly of Crystal Resources in New York City, recommends "burning sage. You wave it around the energy field of the crystal." Sorci has cleared crystals installed in rooms by interior designers Richard Ohrbach and Lynn Jacobson, whose clients include Hubert de Givenchy, Liza Minnelli, and the John Kluges. Ohrbach says, "We believe in the positive energy of these stones, and it's also nice to introduce a natural element to a room. We like to place crystals on night tables to sweeten dreams."

Sandy Cole meditates with eleven crystals for twenty minutes each day in a ritual laid out by Randall Baer, author of *The Crystal Connection* (Harper & Row). Each crystal is "programmed" for one of the Ten Commandments; the eleventh is programmed for "you love one another as I [Jesus] have loved you." If you meditate with them for ninety days, daily, something good is supposed to happen; if you miss a day, it's like breaking a chain letter. "Someone I know stopped and immediately had her purse snatched," says Cole, who curated her first crystal show after her first ninety days of meditation.

Still other devotees speak of drinking crystal cocktails. Waldron recommends dropping an appropriate crystal in your favorite water, as you would a tea bag. "I might use rose quartz if I'm not feeling well, or lapis, which attaches you to your cosmic mission. Leave the crystal in water—I use Perrier—for a few minutes, then take it out and drink up."

When crystal people talk about healing powers, they often bring up historical precedent, such as bishops wearing gemstones during the plague to ward off disease (although it may well have been to ward off poverty). Cole testifies that as soon as she began wearing sapphires, her chronic back pain went away. She found out that blue was her "soul color" from Theresa Dale, who has a Ph.D. as a certified clinical nutritionist and calls herself a bio-energetic medical consultant; she is also the niece of a Cartier jewelry designer.

Dale, forty-one, uses electro-acupuncture to measure electric currents coming from meridians of the body, testing both with and without jewelry. "I'm scientific, I can prove everything," she says. "Maybe a client is depressed for no apparent reason. She takes a ring off, and the depression goes away. I wear emeralds, and they changed my life." She goes on to assert that she completely cured herself of "three incurable diseases. I had a tumor, a parasitic skin disease, and I was very close to Chernobyl when the fire happened and I had swollen knees and radiation in my blood. That's all gone now."

Crystal healing involves placing appropriate crystals on each of the seven *chakras,* or nerve centers, of the body, to help a person to realize how he or she created a physical or mental problem. It stems from the New Age philosophy that "you create your own reality," which boils down to the *(Continued on page 392)*

Try a New Age cocktail: Steep a crystal—perhaps lapis, which attaches you to your cosmic mission—in Perrier, then drink up

SHEILA METZNER. Hair, Grey Zisser for Bumble & Bumble NYC; makeup, Andrea Paoletti. Crystals by Vortex.

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Crystal Power

(Continued from page 390)

unpleasant idea that you choose to get sick.

"People have problems with that," admits crystal healer Katrina Raphaell, a former nurse's aide who now teaches at the Crystal Academy in Taos, New Mexico. "To see that you can't play victim, that on a soul level, you attract your circumstances from your past lives. . . . Breaking the pattern, evolving, healing are what's important." Raphaell speaks of seeing many miracles—polio victims throwing away their wheelchairs, and so on—after crystal experiences.

Of course, Lourdes has its share of abandoned wheelchairs; this sort of phenomenon used to be called an act of faith. "Crystals are just the tools," says Raphaell, "connecting us to the light force, the higher energy." Greenberg agrees: "Crystals are not magic. People are the source of the power."

Tina Chow, a jewelry designer who learned about crystals from Andy Warhol, points out that healing crystals have been used for thousands of years. "In India, an Ayurvedic doctor might prescribe a rose-quartz necklace for someone with a heart problem. There's a lot of ancient wisdom—acupuncture, homeopathy, crystals—that we're just now discovering. These teachings are an addition to, not a replacement for, modern medical technology."

Those who need an explanation, says Stoller, "can equate crystals with placebos. The medical community has long recognized placebos as legitimate healing tools." He rather bashfully admits that he's cured his wife's menstrual cramps by having her hold a quartz crystal over her abdomen, adding that the cramps returned when the crystal was removed. "There is a lot of way-out stuff being claimed," he says, "but it's not harming anybody, and it's not blatantly inaccurate, and perhaps there's something to be gained. Besides," he adds, "what if it's true?"

Lynn Snowden *is a freelance writer who lives in New York City.*

Jean-Paul Gaultier

(Continued from page 352)

JA: *Can a woman wearing Gaultier ever pass unnoticed? Or would you say that she wears Gaultier because she doesn't want to pass unnoticed?*
JPG: It's a matter of personality. It depends on the person wearing it. It's the person who can make the clothes talk; it's not the cowl that makes the monk.

JA: *City streets are for you a source of inspiration. What streets and what cities?*
JPG: As Cole Porter wrote: I love Paris in the springtime.

JA: *Would you call Paris the capital of fashion drama?*
JPG: What I'm sure of is that I was born in Paris and I am still living there.

JA: *As you show it to us, Paris appears as a racially mixed, zestful city. Is that particular vision, far removed from the Avenue Montaigne, what makes all the difference between you and the other French designers?*
JPG: Avenue Montaigne is boring. I never go there.

JA: *Where is your favorite shopping place?*
JPG: Flea markets all over the world.

JA: *Do you still frequent discothèques? Or do you stay at home and read Proust, as many designers say they do?*
JPG: I stay home and watch *I Love Lucy* or *Star Trek* or *The Addams Family* and all the videos, all the Marlon Brando movies, MTV, and Superchannel, and I eat while I'm channel-zapping. I'm a TV freak, a couch potato. Who is Proust? An English rock star?

JA: *What is your favorite article of clothing on a woman? On men? On anyone?*
JPG: Their own blue jeans.

JA: *You are certainly one of the most influential designers today. Where will you go from here?*
JPG: Only the future will tell. But I read my horoscope every day. ▽

Above: The (in)famous man's skirt (A Wardrobe for Two, spring/summer '85); unique coat dressing, *right* (The Last Five Minutes, fall/winter '83); *far right*, a touch of the operatic (The Dolls, spring/summer '86).

Gaultier retrospective: a few memorable fashion "ideas"

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Key to energy: eating high-protein, low-fat foods (e.g., fish, *left*), never overloading on any one food group—even vegetables, *above*.

Diet: You Are When You Eat

(Continued from page 319)

requirements each day.

EATING TO SLEEP BETTER, BURN CALORIES

Metabolism also can be influenced by the time of day at which certain foods are consumed. It's well-accepted, for example, that a cup of coffee in the morning can act as a pick-me-up; consumed late at night, coffee can delay sleep, throwing off one's "body clock." New research shows that consuming caffeine with a meal may speed up metabolism, helping dieters burn off excess calories.

A traditional example of diet timing: drinking a warm glass of milk before bedtime to help one sleep. Today, some researchers have changed that advice to suggest that consuming only carbohydrates before bedtime may induce sleep (milk is made up of water, fat, protein, and carbohydrate), again because carbohydrates increase the amino acid tryptophan in the brain, which is converted to the neurotransmitter serotonin, thought to induce sleep. In supporting studies, however, subjects took tryptophan pills, and it may be premature to assume that carbohydrate-rich foods have the same sleep-inducing effects, states John L. Fernstrom, Ph.D., associate professor of psychiatry at the University of Pittsburgh. Also, in a significant number of subjects, tryptophan pills had no effect. Women who have trouble falling to sleep at night should try eating low-calorie, non-fat carbohydrates (rice cakes, breadsticks) before retiring to see if they are "carbohydrate-sensitive"; for other women, the satisfaction of a glass of warm milk may still be the best pre-sleep strategy.

EXERCISE AND DIETING: MAXIMAL TIMING

Does exercising before or after a meal affect how the body burns calories? Latest evidence suggests that the answer depends on one's fat-to-lean ratio. According to research, lean individuals get a faster calorie burn (fifteen extra calories) when they *eat* first and exercise later; obese individuals burn slightly more calories when they *exercise* first. In one study, obese individuals who rode stationary bikes for thirty minutes prior to eating a meal burned up an average of fifteen extra calories after eating. Over a year, that adds up to about one and a half pounds—the amount that adults tend to gain each year. Still, many experts say that the best time to exercise is when an individual will be most likely to stick with it.

For post-eating exercise: Wait at least an hour to allow your stomach time to process a meal. Exercising can draw that blood away to fuel working muscles, resulting in nausea, bloating, or cramps.

In the end: Beyond scheduling meals for ultimate energy and nutrient absorption, "diet timing" also means finding a way of eating that adapts to the time demands of each person. ▽

Meal skipping—a common weight-loss strategy—interferes with energy, stamina

"Selfish"

(Continued from page 315)

"Women react as though caring for themselves or taking care of themselves is selfish," says Dr. Symonds. "Girls are brought up to be tuned in to others' feelings and to take care of other people, so one of the worst things they can do is something for themselves. They consider it the same thing as being against someone else. There's a lot of confusion and distortion that exists there. If a woman wins something, it's a hostile act—because someone else has lost.

"I see a lot of women in conflict over this today, because a lot more women now are involved in activities where these issues come up. They're involved in competitive activities in business, in government, in banking. And if you don't take care of yourself there, you're in trouble."

A selfish woman once sat at home, sated on bridge and bonbons; parasitically consumed a husband's hard-earned income; told her children to play outdoors—and quietly. Today's version of the same ignores the need for homeroom cupcakes and starched shirts, selfishly seeking a career at the cost of latch keys. She spends narcissistic hours at the gym, wants sex on her terms. In the extreme, she even, occasionally, tells everyone to get lost. "I need some time for me."

Historian Carol Gilligan speaks eloquently of women's choice of an "ethic of care." "This ethic, which reflects a cumulative knowledge of human relationships," she writes in *In a Different Voice* (Harvard University Press), "evolves around a central insight, that self and other are interdependent." But, for women, "responsibility becomes, in its conventional interpretation, confused with a responsiveness to others that impedes a recognition of self." In this scenario, others replace "me."

Feminist, psychoanalyst Jean Baker Miller, M.D. maintains that guilt is a tool used to maintain a balance of power. ". . .women are encouraged to believe that if they do go through the mental and emotional struggle of self-development," she writes in *Toward a*

DAVID MASSEY

New Psychology of Women (Beacon Press), "they will forfeit the possibility of having any close relationships." To stave off this unbearable loss, they sidetrack their needs, learning to believe their desires are served in meeting the needs of their men and their children.

Living with a care-giving (one assumes) woman is, in fact, a generally healthy state for men. In *Gender & Stress* (Free Press)—a book spawned by studies at Wellesley College's Center for Research on Women—evidence cites both the health-promoting effects of marriage for men, and the higher rates of emotional and physical illness they experience compared to women after loss of a spouse through divorce or death. Change of the status quo can, literally, be life-threatening—for either sex, but it's especially perilous for men. Contrarily, "some studies suggest that the role of mother may be women's primary source of stress"—more than a job, more than marriage or single life—particularly when that mothering is of young children. In effect: selflessness does not necessarily add to the health or well-being of women.

Dustin Hoffman, for one, knows about selfish women. He's made a career from them. A selfish woman, married, has a sexual itch—and, like Mrs. Robinson, acts on it. A selfish woman deserts her child, as Mrs. Kramer did, to seek herself. A selfish woman, unlike Tootsie, even makes a wretched feminist: she has no concern for women beyond herself. She's also, undoubtedly, late in sending Dustin's mother her birthday greeting.

Fortunately, in books and movies, in pop culture, there have always been men like Dustin Hoffman to support the status quo. Fall though he may for beguilingly selfish women, he can always best them. By being more nurturing than the wandering Mrs. Kramer—or as feminine/feminist as Tootsie—by example he shows the failing of selfish ways. By the traditional script, of course, these women already feel deservedly guilty. Mrs. Robinson drinks too much; Mrs. Kramer readily admits she's a lousy mom. Others suffer for a woman's selfish acts. Guilt is how a woman pays.

In a world that, in fact, values self-interest, selfless ideals may sound nice—but they're not the most marketable of qualities. Used by those on top—men, mothers, employers—believes Dr. Miller, selflessness serves to keep a woman in her place, a child in her place—simply by speaking to their finest side: a vulnerably loving, giving nature. "It is extremely important," she writes, "to recognize that the pull toward affiliation that women feel in themselves is not wrong or backward; women need not add to the condemnation of themselves. On the contrary, we can recognize this pull as the basic strength it is." Selfishness may be a societal value; it is not the only way.

"Self" and "selfish" are also not identical. "People who are called selfish as children," says Dr. Lefer, "develop no sense of self. They constantly need to please others. It has nothing to do with gender; it's a human phenomenon. A child can create a fantasy of an expectation and feel he or she's not living up to it. And feel very guilty."

"You have to think in terms of what's neurotic self-effacement or neurotic yielding to others," says Dr. Symonds. "And make a distinction between a healthy awareness of others and a neurotic need to only think of others and not oneself."

When one is accused of failing those one loves, "That's blame," says Dr. Lefer.

What "selfish" usually means is that a person or a child isn't doing what someone else would like

"Some families just transfer blame back and forth. And insist on remaining innocent. Blame is a potent weapon.

"Often, I think, selfishness is mistaken with another's greed. Someone is envious of what another person has and wants to take it from them." "Selfish," in this sense, means ungenerous: Give it up—your freedom, your bright red ball, your emotionality or self-esteem. Give it to me.

Are women generally guiltier feeling than men are? "That's been shown in many studies," says Dr. Symonds. "Men don't take the blame for things, automatically. Women almost always do. If a marriage isn't going well or a relationship isn't working, the woman thinks, 'What did I do wrong?' Boys are trained to think what they do is the right thing. They're actually ultra-sensitive to criticism; they immediately think it's unjustified. Men, I would say, much more blame others for what goes wrong."

Are women changing? "I see younger women, today, in medical school," says Dr. Symonds, "and they have a greater sense of entitlement, a belief that things will come their way. They're surprised when that doesn't happen. They don't feel as much anxiety about being selfish as older women have."

"The word 'selfish' has a moral implication," says Symonds,—certainly a negative implication. "Self-interest or self-love or respecting oneself is healthy—in fact, is necessary—for growth."

"What selfish really means is liking oneself," says Dr. Lefer. "People, in fact, should be more interested in their selves. Guilt just means they're not living up to another's expectations. A person has to decide, in the end, there are irrational expectations." One of which, quite simply, is not to be selfish. ▽

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photography by Eric Michelson

EVAN-PICONE

"Teddy Bear" Teddy Hose

In this issue...

Close-up—perfect look changers—accessories that go A.M. to P.M.; Prada's little brown bag. Strappy studded "gold" cuffs from Isabel Canovas. Iridescent blue-green earrings, Connie Bates for Fahrenheit. Khaki suede gloves, Sachiko for La Crasia. Hair, Madeline Cofano for Bruno Dessange; makeup, François Nars.

Details, prices, more stores, more...on this month's looks

Page 6 (cover): Wool coat, $890, and top, $460. Mid-August at Bergdorf Goodman. **79:** Hat, Hat Attack. Earrings, Ted Muehling. Sweater, Polo/Ralph Lauren. Hair by Grey Zisser for Bumble & Bumble, NYC; makeup by Paul Gobel for Zenobia, L.A. **80:** Hat, Burton Berinsky for Jay Lord Hatters. Hair by Grey Zisser for Bumble & Bumble, NYC; makeup by Paul Gobel for Zenobia, L.A. **81:** Hair by Sally Hershberger for Visages Style, L.A.; makeup by Paul Gobel for Zenobia, L.A. **82:** Earrings, Ted Muehling. Hair by Grey Zisser for Bumble & Bumble, NYC; makeup by Paul Gobel for Zenobia, L.A. **131:** *Left to right*: Red boomerang earring, Robin Krauss-Urbania. "Gold" ball earring, Isaac Manevitz for Ben-Amun. Pearl dome, Marvella. Large "diamond" pin set in red, KJL by Kenneth Jay Lane. "Gold" ball earring, Tom Binns. Oversized pearl on black chain, Isaac Manevitz for Ben-Amun. **132-133:** Shirts, *left to right*: Agnès B. Brooks Brothers. Paul Stuart, NYC. Perry Ellis Collection. Paul Stuart, NYC. Ralph Lauren. **134:** *Right*: Bath sheet, Descamps, NYC. *Center*: Shirt, Giorgio di Sant'Angelo. **140:** *Top right*: Slip, Calvin Klein Sleepwear. **146:** Dress, Donna Karan New York. **152:** Claude Montana pour Lavabre-Cadet glove. Ultimo Ltd., Chicago; Creeds, Ontario, Canada. **160:** Shirt and bra, Moschino. Earrings, Kazuko Oshima. Barneys New York.

296: Vest, $2725. Lamb's wool jacket and pants, Ralph Lauren Classics. Jacket, $498; pants, $185. Mid-August at Polo/Ralph Lauren, NYC; Neiman-Marcus, Dallas; Bullock's. Shirt, Calvin Klein. Necklaces, Renee Lewis. Artwear, NYC. **297:** Wool vest, cotton/Lycra turtleneck. Jean-Paul Gaultier wool/silk/yak pants, $785. Bergdorf Goodman. Vest also at Marshall Field's. Turtleneck also at Knit Wit, Philadelphia; Christian Michi, Charleston SC. Belt sold with pants. Earrings at Bergdorf Goodman; Neiman-Marcus, Dallas, San Francisco; Madeleine Gallay, West Hollywood CA. **298:** Turnout, $2450. Also at Rich's; Swanson's on the Plaza; Balliet's. Gloves at Ultimo Ltd., Chicago. Belt, Miss Ellen Ruth Levy, NYC. Posh, Chicago. **299:** Coat, $2100. **300:** Earrings and scarf, Frances Patiky Stein. Earrings at Neiman-Marcus, Houston, San Francisco. Bag, Prada. Prada, NYC; Linda Dresner, Birmingham MI; I. Magnin. Gloves, Maud Frizon. Maud Frizon, NYC; Miss Maud, Manhasset NY; I. Magnin, San Francisco and Beverly Hills.

294
Look Changers

301: Earrings, Kai-Yin Lo. Bergdorf Goodman; Tootsies, Houston; Miriam Rubins, Beverly Hills. Necklaces at Bloomingdale's. Scarf at Saks Fifth Avenue; Neiman-Marcus, Dallas and Houston; I. Magnin. **302:** Wool jersey sweater also at Hartly, Westwood NJ; Sophy Curson, Philadelphia; Younkers, Omaha NE. *(Continued on page 398)*

WAYNE MASER

In this issue...

(Continued from page 397)

322
The Nonstop Suit

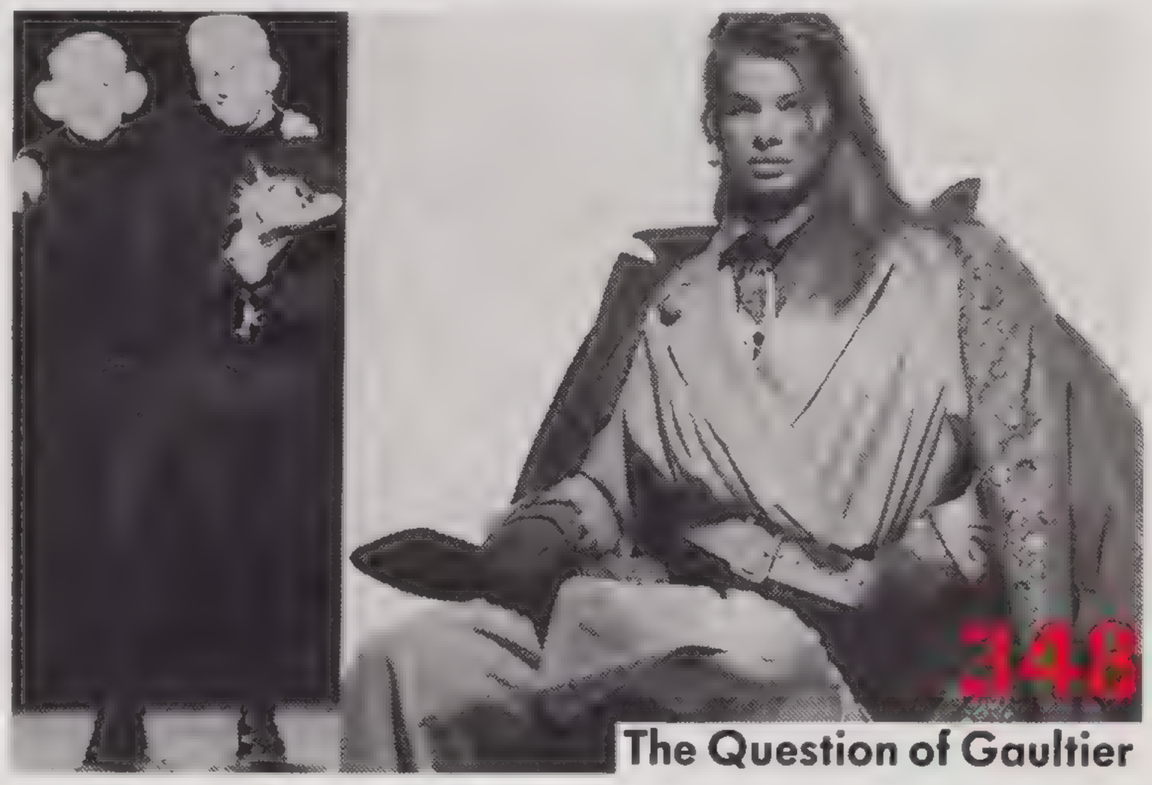
Silk organza blouse, $585. September at Saks Fifth Avenue; Saks Jandel; Romanoff Boutique, Bal Harbour FL. Necklace at Artwear, NYC. Scarf, Debra Moises Accessories. Barneys New York. **303:** Wool jersey sweater fabric, Jasco. Polyester/cotton blouse, $325. Charivari, NYC; Toby Lerner, Philadelphia; Shauna Stein, Los Angeles. Jacket, Soap. Gloves, Sachiko for La Crasia. **304:** Wool bolero also to order at Balliet's. Wool trousers also at Mary Jane Denzer, White Plains NY, Westport CT; Esther Wolf, Houston. Liberty Umbrella. Gloves, Sachiko for La Crasia. Jacobson's. Bracelets, Isabel Canovas, NYC. Bag, Prada. Prada, NYC; Alan Bilzerian, Boston and Worcester MA (mid-Sept.); Maxfield, Los Angeles. **305:** Polyester/satin blouse and pants also to order at Suky Rosan, Ardmore PA. Earrings, Wendy Gell Jewelry. Macy's, Herald Square. Rings: *right hand*, Michelle Savitt for M & J Savitt. Bloomingdale's. *Left hand*, Barry Kieselstein-Cord. Belt, Mary McFadden. **306:** Wool vest (comes with a belt). Silk chiffon blouse, $235. Late August at Lord & Taylor; Passions, Cedarhurst NY; Pompian, Chicago. Claude Montana wool gabardine pants, $645. Charivari, NYC. Belt at If, Soho NYC; Knit Wit, Philadelphia. **307:** Silk jacket, $1725. Late September at Lord & Taylor; Nan Duskin, Philadelphia, Baltimore; Montaldo's; Capriccio, Scottsdale AZ, La Jolla CA. Silk gazar blouse, $660. Late August at Bergdorf Goodman; Charles Sumner, Boston; Saks Jandel; Dayton's; Neiman-Marcus, Chicago, Beverly Hills; Frederick & Nelson, Seattle. Earrings, Susan Reinstein for Reinstein/Ross, NYC. Necklaces, for stores see info. page 301. Gloves at Creeds, Ontario, Canada. **308:** Blouse also at Polo/Ralph Lauren, Phoenix AZ. Pants at Bloomingdale's; John Wanamaker; Polo/Ralph Lauren, Sacramento CA. Cuff links, Barry Kieselstein-Cord. **309:** Skirt at Bloomingdale's; Polo/Ralph Lauren, Kansas City MO, Beverly Hills. Necklaces at Bergdorf Goodman. **310:** Wool coat, $740. Silk gazar shirt, $620. Late August at Bergdorf Goodman. Wool jacket, $680. Saks Fifth Avenue. **311:** Gloves at Saint Laurent Rive Gauche Boutique Femme, NYC. Earrings, Gabriella Kiss. Artwear, NYC.

322: Fabric, Sarti. Jacket also at Gordon Stuart, Oklahoma City; Frederick & Nelson, Seattle. Sunglasses, Exotique. Gruen Optika, NYC; Quigley/Simpson Opticians, Atlantic City and Northfield NJ; Cambridge Eye Associates. Necklace, Kenneth Jay Lane, Trump Tower, NYC. Scarf, John Comfort for John Mendez. Nan Duskin, Philadelphia, Baltimore; Mark Justin, Aspen CO. Shalimar Vanity Gloves. Bonwit Teller; L.L. Berger, Buffalo NY; Sparrs, Philadelphia. Bag, Maud Frizon. Maud Frizon, NYC, Beverly Hills; Miss Maud, Manhasset NY. Panty stockings, Evan-Picone. Lord & Taylor. Shoes, Robert Clergerie. Bonwit Teller, Manhasset NY, Bal Harbour FL; Bob Ellis, Charleston SC; Joseph, Chicago. Men's clothes, Hugo Boss. **323:** Scarf, Echo. Gloves, panty stockings, and shoes, see info. page 322. Bag, Bottega Veneta, NYC, Chicago, Beverly Hills. **324:** Wool pants. Shirt, Cutlass & Moore. Fownes Gloves. Macy's; Marshall Field's. Bracelet, Patricia Von Musulin. To order at Bergdorf Goodman. Briefcase, Porsche Design, South Coast Plaza, Orange County CA. **325:** Jacket also at Dayton's, Minneapolis. Wool melton coat, $560. At Macy's, Herald Square. Shirt, Ike Behar. Earrings, Marvella. Lord & Taylor; Carson Pirie Scott, Chicago. Gloves, Norma Kamali. OMO Norma Kamali, NYC. Paloma Picasso portfolio. Scarf, Hermès. Shoes by Go Silk for L'Zinger. Go Silk Store, San Francisco. *Male models*: Suits, Hugo Boss. Sunglasses: *Left*, Ray-Ban by Bausch & Lomb. *Right*, Sanford Hutton for Colors in Optics. Bloomingdale's. **326:** Wool jacket and skirt. Skirt also at Stanley Korshak, Chicago. Shirt, Cutlass & Moore. Borsalino hat at Henry the Hatter, Detroit; Top Hatters, San Leandro CA. Bag, Frances Patiky Stein. Panty stockings, Givenchy. Bloomingdale's. Shoes, Robert Clergerie. Barneys New York; Woodward & Lothrop. **327:** Viscose/linen/silk jacket, wool pants. Colours by Alexander Julian cotton shirt, $74. Bonwit Teller, NYC; Garfinckel's; Jacobson's. Anne Klein II coat. Scarf in hair, Christian Dior. Watch also at Shreve & Co. Bracelet, Christian Dior Bijoux. Saks Fifth Avenue; Neiman-Marcus. Gloves, Portolano Products. Bag, Prada, NYC. Men's clothes, Hugo Boss.

328-329: Grosvenor Canada fur. See stores on page 331. Jacket, Calvin Klein Sport. See info. page 331. Sunglasses, Ray-Ban by Bausch & Lomb. Saks Fifth Avenue; Macy's, San Francisco. Scarf, Amicale Industries. Bonwit Teller, NYC; Macy's, San Francisco. **330:** Coat, $75,000. Cotton/polyester sweat-shirt, Healthknit, $14. Dave's Army & Navy Surplus, NYC. Sunglasses, Ray-Ban by Bausch & Lomb. See info. page 329. Scarf, Amicale Industries. Bonwit Teller, NYC; Macy's, San Francisco. Bag, Ralph Lauren Handbag & Luggage Company. At all Polo/Ralph Lauren shops. Boots from The John A. Frye Shoe Company. McCreedy & Schreiber, NYC. **331:** Coat, $6500. Also at Kriegsman Furs, Greensboro NC; Henig Furs, Montgomery AL; Furs by Robert, Troy MI; Eaton's, Canada. Cotton twill jacket, Calvin Klein Sport, $120. Bloomingdale's. Gloves, Carolina Amato. See info. page 333. Boots, see above. **332:** Coat, $2500. Also at The Carol and Irwin Ware Fur Salon at I. Magnin, Chicago. Scarf, Amicale Industries. See info. page 329. Sunglasses, Ray-Ban by Bausch & Lomb. See info. page 329. Bag, Bottega Veneta, NYC, Chicago, Beverly Hills, San Francisco. Umbrella, Prada, NYC. **333:** Calvin Klein Sport cotton jacket, $84, and jeans, $48. Calvin Klein Boutique, Dallas. Scarf, see above. Persol for Private Eyes

329
Weather Beaters

Sunglasses. Bloomingdale's; I. Magnin. Belt, Polo/Ralph Lauren Leathergoods. At all Polo/Ralph Lauren shops. Gloves, Carolina Amato. Stella Flame, NYC; Glove Me Tender, Winnetka IL. **334:** Jacket, $2335. Also at Carol Rollo/Riding High, North Miami Beach FL; Sasha Frisson, Atlanta; Apropos, Newport Beach and Woodland Hills CA. Cotton denim jeans, Calvin Klein Sport, $48. Calvin Klein Boutique, Dallas. Sunglasses, Ray-Ban by Bausch & Lomb. Saks Fifth Avenue; Macy's, San Francisco. Gloves, Prada, NYC. Bags on floor, *left*: Ralph Lauren Handbag and Luggage Company. At all Polo/Ralph Lauren shops. Umbrella, Prada, NYC. Clutch bag, Fendi. *Right*: Bucket bag, Prada, NYC. Scarf, Amicale Industries. Bonwit Teller, NYC; Macy's, San Francisco. Hanging bag, Prada, NYC. **335:** Umbrella, Prada, NYC. Sunglasses, IDC for Loubiere. Optical Exchange, NYC; Z Gallerie, Los Angeles, San Francisco. Blanket at Betsey Bunky Nini, NYC; Greta, Beverly Hills; Bacci's, Canada. Gloves, Carolina Amato. Justine's, Columbus OH. Green/wine bags, Bottega Veneta, NYC, Chicago, Beverly Hills, San Francisco. Khaki and wine bag, Hermès, NYC, Palm Beach FL, Chicago, Dallas, Beverly Hills, San Francisco. **341:** Hair,



348
The Question of Gaultier

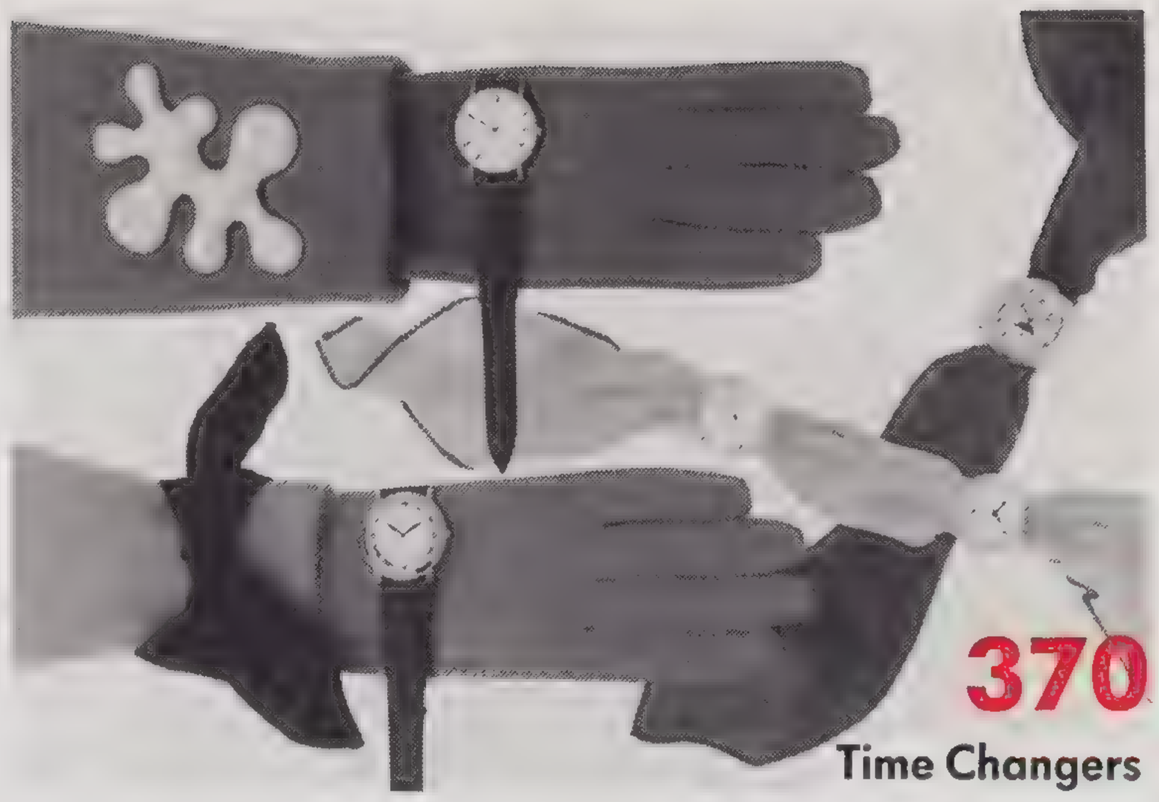
Grey Zisser for Bumble & Bumble, NYC; makeup, Andrea Paoletti. Crystal under model's head, Vortex. Crystal in hand, The Hero's Journey. **343:** Hair, Grey Zisser for Bumble & Bumble, NYC; makeup, Andrea Paoletti. Crystals by Vortex.

348-349: Wool coat, $1675; viscose/silk jacket (with belt), $1295. Viscose shirt, $430; wool pants, $650. Barneys New York; Mireille Boutique, Wayne NJ; Miss Baker, Providence RI; Ultimo Ltd., Chicago; Torie Steele, Beverly Hills (coat, jacket, pants); Cielo, Palo Alto CA; Ralph Davies, San Francisco. Accessories, Jean-Paul Gaultier. Cardinal Gloves. Panty stockings, Hot Sox. Shoes, Jean-Paul Gaultier. **350:** Jean-Paul Gaultier wool sweater, $1240; viscose pants, $545. Charivari, NYC; Georgina, Hewlett NY; Mireille Boutique, Wayne NJ; Linda Dresner, Birmingham MI; Carla Martinengo, Dallas; Maxfield, Los Angeles. Accessories, Jean-Paul Gaultier. Gloves, Sachiko for La Crasia. **353:** Wool/viscose/silk top, $1595, and jacket, $2020. Viscose/silk pants, $910. Bergdorf Goodman; Hirshleifer's Etc., Manhasset NY; Mary Chancis, Fort Lee NJ; Romanoff Boutiques, Bal Harbour and Coconut Grove FL; Maxfield, Los Angeles; Buffalo, Tarzana CA. Accessories, Jean-Paul Gaultier. Hat at Charivari, NYC; Alan Bilzerian, Boston and Worcester MA; Ultimo Ltd., Chicago. Necklace, to order at Bergdorf Goodman. Belt at Emphatics, Pittsburgh; Ruth Shaw, Baltimore. To order at Bergdorf Goodman. Gloves at If, Soho NYC; Georgina, Hewlett NY; Russo, Chicago.

360
Easy Style—Time Out

354 - 355: T-shirt, Undercolors by Benetton, $26. At select Benetton stores. Pants, Ralph Lauren Roughwear, $158. Polo/Ralph Lauren, NYC, Princeton NJ, Georgetown and Washington DC, Houston. Jewelry, Vanessa Strougo. Vanessa Strougo, NYC; Arabesque, Los Angeles. Socks, Hue. Shoes at Bloomingdale's. **356:** Coat available late August. Also at John Norman, Roanoke VA; Beckman's, Great Falls MT. Vest, Basco by Gene Pressman and Lance Karesh, $81. Barneys New York; Woodward & Lothrop; Parisian, Cincinnati, Birmingham AL; R. Joseph, Nashville; Hitchin' Post, Nebraska; I. Magnin; Choice's, Seattle. Wool pants, Ralph Lauren Roughwear, $238. Bonwit Teller, NYC; Polo/Ralph Lauren, Beverly Hills. Earrings, Erwin Pearl. Saks Fifth Avenue; Frost Bros. Belt, Johnny Farah. **357:** Cotton coat. Pants, Benetton, $89. At select Benetton stores. Earrings, see info. page 356. Watch, Emerich Meerson. **358:** Tank, Paul Stuart, NYC. Wool leggings, Benetton, $53. At select Benetton stores. Necklaces and bracelets, Isaac Manevitz for Ben-Amun. Macy's; Knit Wit, Philadelphia. Watch, Alfex of Switzerland. Saks Fifth Avenue. Shoes at Bloomingdale's. **359:** Coat also at Hudson's. Throw at Polo/Ralph Lauren, NYC, Palm Beach FL, Chicago, Dallas, Beverly Hills. Converse sneakers. The Athlete's Foot, NYC. **360:** Wool blazer also at Polo/Ralph Lauren, Short Hills NJ. Shirt, Ralph Lauren Roughwear. Nylon/viscose/wool pants, Ralph Lauren Active. See stores on page 360. Pants also late August at Polo/Ralph Lauren, Fort Worth TX. Watch, Breitling, Halcyon Watch Corporation. Shoes, Biarritz Fashions. Dayton's; Hudson's. **361:** T-shirt, Orvis, $20. Coat by Ralph Lauren. Pants, Ralph Lauren Classics, $158. Polo/Ralph Lauren, NYC, Princeton NJ, Washington DC, Houston. Bracelet, Isaac Manevitz for Ben-Amun. Macy's, Herald Square. Watch, Noblia-Citizen. Shoes, Esprit Footwear.

362: Fabric at Anglo Fabrics, Retail Department, NYC. Turtleneck, John Smedley for John Mendez. Sunglasses, L.A. Eyeworks. Charivari, NYC; Max, Denver and Aspen CO. Watch, Eterna Watch Corporation. Gloves, Norma Kamali. OMO Norma Kamali, NYC. Bag, Louis Vuitton, NYC, Washington DC, Bal Harbour FL. Man's clothes, Hugo Boss. **363:** Fabric at S. Beckenstein, NYC; House of Fabrics/Sofro. Wool jersey pants (fabric by Jasco), Patricia Clyne, $200. Macy's, Herald Square; Florence Barufkin, Cherry Hill NJ; Marshall Field's. Bracelet at Fred Leighton, Trump Tower, NYC. Gloves, Sachiko for La Crasia. Mishon Mishon, NYC; Glove Me Tender, Winnetka IL; Shauna Stein, Los Angeles. Bag, Paloma Picasso. **364:** Raincoat fabric to order at American Silk Mills, NYC. Top, John Smedley for John Mendez. Pants, Anglo Fabrics. See info. page 362. Pin, Hervè Van Der Straeten. Bergdorf Goodman; Ultimo Ltd., Chicago; Roppongi, Los Angeles. Perrella Gloves. **365:** Fabric at B & J Fabrics, NYC; Special Effects Couture Fabrics, Minneapolis; Fabric Gallery, Phoenix and Scottsdale AZ; International Silks and Woolens, Los Angeles. Earrings, Tambaran Gallery, NYC. Perrella Gloves. Calvin Klein Hosiery. Shoes, Calvin Klein Collection Footwear. Bonwit Teller; Fred Hayman's Giorgio, Beverly Hills. Bag, Donna Karan New York. Mishon Mishon, NYC; Tootsie's, Houston. **366:** Wool turtleneck, Anne Klein II, $98. Bonwit Teller; Jordan Marsh, Boston. Sunglasses, Ray-Ban by Bausch & Lomb. September at Marshall Field's. **368:** Earrings, Gabriella Kiss. Artwear, NYC; The Gazebo, Dallas; Maxfield, Los Angeles. Watch around neck, Andy Warhol Times/5 by Movado.



370
Time Changers

370 - 371: *Above left*: Chopard watch, $3950. Tiffany & Co.; Shreve Crump & Low, Boston; Morays Jewelers, Miami; Princess Ermine Jewels, Beverly Hills; Shapur Mozaffarian Fine Jewelry, San Francisco. Pin at Accessories, NYC; Nouveau Contemporary Goods, Baltimore; Elements, Chicago; Ma Jolie, Milwaukee; Tesoro, Los Angeles. Gloves at Jordan Marsh, Boston; Higbee's, Cleveland. *Above, far right*: Noblia-Citizen watch at Bloomingdale's. Scarf at Lord & Taylor. *Center*: Concord watch at Tiffany & Co.; Tourneau, Bal Harbour FL; Mayor's Jewelers, Coral Gables and Boca Raton FL; Fred Joaillier, Beverly Hills. *Center, far right*: 9 to 5 Collection from Raymond Weil watch at Macy's, New York; Corrigan's, San Antonio, Houston; Nordstrom, Orange County and San Diego CA. Scarf at Lord & Taylor. *Below left*: Audemars Piguet watch, $6250. Tiffany & Co.; Shreve Crump & Low, Boston; Trabert & Hoeffer Jewels, Chicago; William Noble Rare Jewels, Dallas; Fred Joaillier, Beverly Hills; Shreve & Co., San Francisco. Scarf at Lord & Taylor. **372, 374, 376:** Hair, Danielle Pfeiffer; makeup, James Weis for La Coupe.

401: Jacket and skirt also at Panache, Millburn NJ; Ruth Shaw, Baltimore; Harriet Kassman, Washington DC; Adaria, Birmingham MI; Printemps, Denver. Scarf, Amicale Industries. See info. page 329. Bracelet, Glen Miller for Ann Turk. Gloves, Carolina Amato. See info. page 333. Bag, Prada, NYC. Panty stockings, Hanes Silky Opaques. **402:** Cashmere sweater, Pringle of Scotland, $270. Altman's; Thos. David, Philadelphia; Balliet's. Earrings, Isaac Manevitz for Ben-Amun. Macy's, Herald Square. Rings, Robert Lee Morris, NYC. **403:** Wool/polyamide coat also at Carducci, Cedarhurst NY; Gordon Stuart, Oklahoma City. Sunglasses, Exotique. For stores, see info. page 322. Shalimar Vanity Gloves. Bonwit Teller; Sparrs, Philadelphia; L.L. Berger Buffalo NY. Bag, Fendi. Scarf, Amicale Industries. Bloomingdale's; Macy's, San Francisco. Evan-Picone Hosiery. Saks Fifth Avenue. Shoes, Prada, NYC. ALL PRICES APPROXIMATE.

VOGUE PATTERNS

Back views, yardages, details, pages 362-365

Pages 362-365. **Suit jacket:** Vogue Pattern #1269, View D. Sizes 38-46. Size 40: 2½ yards 57-58" fabric. $8.00. Canada, $9.70. **Trousers:** Very Easy Very Vogue Pattern #7334, View A. Sizes 6-22. Size 10: 2 yards 57-58" fabric. $6.00. Canada, $8.70. **Velvet jacket:** Vogue Pattern #1976. Sizes 6-16. Size 10: 1⅞ yards 40" fabric. $11.00. Canada, $13.50. **Raincoat:** Vogue Pattern #7318, View B. Sizes 6-22. Size 10: 3¾ yards 42-45" fabric. $7.95. Canada, $10.50. **Chemise:** Butterick Pattern #6487, View D. Sizes 6-22. Size 10: 2½ yards 36" fabric. $5.25. Canada, $7.25.

1269

7334

1976

7318

6487

ALLISON
GOULARD

MARTHA

LOU LATTIMORE

B BARNETT

SCOTT PETERSON

VOGUE'S

Word on...

classics

Starting here—and in issues to come—a new look at classics. Clothes to count on, to reach for day after day. Clothes outstanding in quality. Sharp. Precise.

Displaying real character and strength. On these pages, perfect examples from a new collection, Studio 000.1 by Ferré. No gimmicks, no messages—just classic daytime style at its best....

A racier edge, *above*: the suit in charcoal wool flannel. Studio 000.1 by Ferré. Jacket, about $660; skirt, about $225. Late Sept. at Martha; Charles Sumner, Boston and Chestnut Hill MA; Lina Lee, Beverly Hills. Background, these pages, The Water Club, NYC. Hair, Kevin Mancuso for Oribe at Parachute; makeup, Marie Madeleine-Savin. Details, page 399.

VOGUE'S Word on... classics

The idea: top-notch, fast-moving day looks. The pants suit, *left*—wool plaid jacket, tiny-check wool trousers. Studio 000.1 by Ferré. Jacket, about $660; pants, about $285. Late September at Stanley Korshak, Chicago; Lina Lee, Beverly Hills. . . . And a beautifully tailored, perfectly classic camel overcoat, *right*. Studio 000.1 by Ferré. About $875. Late September at Saks Fifth Avenue; Suzy, Great Neck NY; Panache, Millburn NJ; Harriet Kassman, Washington DC. . . .

Beauty Note: Classic makeup—low-key, with a hit of clear color. *Left*, Maybelline's Glossy Cranberry on lips.

Details, page 399.

Lance Staedler

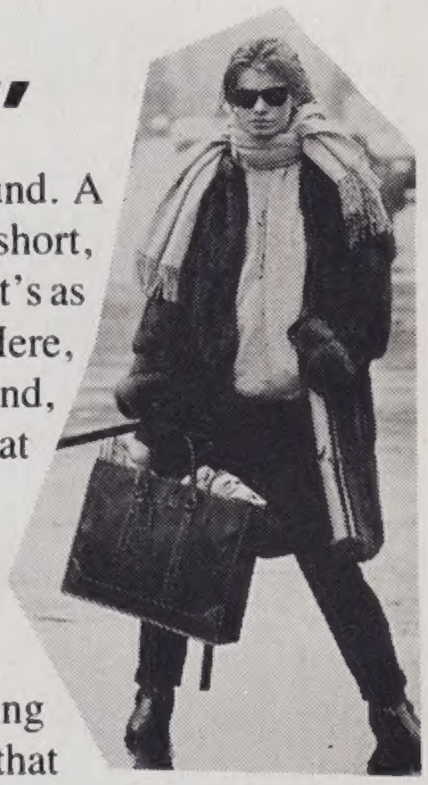
VOGUE'S Last word

what works? vests

In this issue, they're noticeable look-turners: replacing a jacket *(right)* to complete a look. . . or adding a new—ornamental—edge *(left)* when they slide under that jacket. A vest—whether it's as traditionally tailored as Ralph Lauren's tweed *(right)* or as unconventional as Callaghan's *(left)* gypsy-beaded bolero—is just one of a number of quite different takes on "accessories" this year: single items that, in themselves, create strong effects, create a "look" when you're dressing.

one way to wear them: over a base of all one color—a black turtleneck and trousers; on a weekend, a white T-shirt and jeans. A vest might give the one shot of color to essentially neutral jacket dressing; when it's kept in the same tonality as what it's put with, a vest can add interesting texture and polish.

the best dressing is "non-precious"



—and that's true, now, even when it comes to the most precious fur around. A sable—like the one *right*—is hardly an "accessory" item; but that coat—short, unlined, decidedly easy in its proportions—allows for a sort of dressing that's as comfortable—and unreverential—as dressing in pants and a blazer is. Here, that coat goes over a big sweater, Frye boots, and black jeans. It's off-hand, easygoing: the difference between a modern fur and a stuffy fur. And that noticeable difference, primarily, is one of attitude.

a different attitude in a white shirt

comes, sometimes, from no more than turning up a high collar, tying on a scarf, adding beads or a pin. Under a jacket or sweater, that shirt neckline this fall is "filled in." Here, what goes over it is simply a wrap sweater from Genny—small, knitted, shaped close to the body, a bolt of purple—and one of the best "accessories" around.

this year, beads are the surprise element: In subtle-color crystals, mixed and matched in long ropes, they wrap the neck as chokers, hang down a shirt front in long strands. Against—always—tailored clothes, they add decoration, delight, turn a look to something a bit different from other years: what an "accessory" is all about.

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"Never trust a man who lavishes expensive gifts upon you," my Mother always said. "Unless you really like him."

She told me a lot of things about men, my Mother. And she was almost always right.

But this man was no typical man. This was a man in a million. A man who seemed very fond of me.

It had started only six weeks ago when I was stuck in row 12 on one of those seemingly endless flights that stop in Guam on their way to Tokyo.

In seat 12F, alongside of me, was an elbow that seemed intent on straying across the armrest the entire flight. It was his elbow.

By the time they served lunch I was halfway to falling in love.

Over the next two weeks I saw him just about every day. So when he asked me to join him for a trip out of town, it wasn't really a surprise.

After a long and leisurely lunch at a remote Country Inn, my man took me for a walk into the garden.

"This is for you, and for our days to come," he whispered in my ear as he handed me a package about half the size of a shoe box.

I undid the wrapping paper and revealed a beautiful calfskin jewelry box. With bated breath I lifted the lid.

And there it was, the diamonds glistening in the late afternoon country light, the most exquisite watch you've ever seen.

The name on the textured face identified it as a Concord Saratoga.™

"There are sparkling diamonds locked snugly into that polished eighteen-carat gold bezel," he informed me with a smile, "one for every year of your life."

The curve of the linkages on the bracelet matched my wrist as though it was designed just for me. And it felt solid and substantial.

This was a watch for a lifetime.

Admiring the way the raised gold numerals seemed to shimmer in the reflected sparkle of the diamonds, I suddenly recalled my Mother's advice.

"There must be strings attached to a gift as beautiful as this?" I asked my man, perhaps a little hopefully.

He let go of me and knelt down on one knee, "I was rather hoping it would help get you to the church on time."

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